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School Activities

The National Extra Curricular Magazine

for—

School Executives
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Club Advisers
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As the Editor Sees It—

Some school executives, perceiving what we have good reason to believe to be an impending revolution in secondary school practice, are breaking down old loyalties to their school without assurance that new loyalties will take the place. If schools are wrong, might they not be wrong again? Changes should be made slowly. In some instances blind devotion may be preferable to a clear-sighted skepticism.

All of us instinctively enjoy rivalry, but some of us more than others follow impulses toward strife and contention. Teachers sometimes bait students with excessive rules and punishments, while students bait teachers with violations and evasions—all in thoughtlessness and stupidity. Even a person with an extremely combative nature will find plenty of challenges outside the school—challenges to him and to his school. There is always anti-school sentiment, which must be met with a solid front. There are in some quarters parental misgivings to be allayed, before permission is granted to attend school functions and perhaps to use the family car.

Unfortunately education for leisure is being stripped of many of its possibilities by newspapers in their eagerness to gratify the desire of the masses. A main purpose of the school is to create sentiment; a main purpose of the newspaper is to reflect sentiment as it is. Governor Whalen of New York appointed a most worthy committee to study the serious leisure time problem that has come upon our nation. His appointments were no sooner made than newspapers, with a few exceptions, hurled ridicule at the movement from every side. "Why interfere with a man's leisure? Let him spend

it as he pleases," expresses the popular view that was promptly picked up and voiced by newspapers generally.

Organizations whose avowed purposes are worthy but whose members give them mostly lip service will die. May that death not be a slow, painful one, made more terrible by officers elected only because they were suckers enough to accept.

School Activities readers are now assured of a Who's Who article featuring Dr. Elbert K. Fretwell in our May number—a fitting climax to the series.

COMING—

Extra Curricular Activities and the New Deal, Paul W. Terry
A School Festival, by Robert C. Nance
Assembly Programs, by M. Channing Wagner
Financing Debate, by Harold E. Gibson
Dramatics for All, by Florence E. Mixer
Party Decorations, by Helen M. Alrich
Reverend Runnells, Racketeer, a one-act play, by Margaret Nourse
Peter Appears, a one-act play, by Dorothy M. Mead
Other extra curricular activity features including non-royalty plays, stunts, games, money-making plans, news and articles of extra curricular interest.

Salary schedules of teachers are in a deplorable state, but the need of schools for more teachers is even greater than the need of teachers for more pay.

Rivalry in some form has a place in almost every student organization, but lines by which "sides" are formed should be changed frequently to prevent the development of partisanship and cliques too bitter for the good of the group.

It is a simple task to pick the good students of a school, but it is not so easy to sort out the good-for-nothing students from the ones picked.

Many startling things are being said about education nowadays by people whose words have weight. Nicholas Murray Butler is reported to have said that "training for leisure is a more important obligation than training for work."

Every letter in the editorial mail brings a thrill. Particularly do those with "check enclosed!"

Educational Bases for Student Participation in School Control

Walter R. Smith

IF WE ARE to think clearly or act intelligently regarding student participation in school control at least three basic concepts must be held firmly in mind. The first of these is that the problem is not one of student government. There never has been and never can be any such thing. Many sad school messes have arisen from the failure of school administrators and student councils to realize this fact. Teachers are responsible civil servants and when they abdicate their leadership, or shirk their responsibility, chaos may be expected. Student participation, however, is quite a different matter. It is based upon the sound principle that the school is a social institution, made up of students and faculty, with a public in the foreground and background to be served. In a very real sense it is the students' school, with the teachers as paid representatives of the public to see that it is well managed. One of the leading factors in making this management effective, as we shall try to show, is training students to bear an ever enlarging share of the social responsibility involved.

A second basic concept that needs to be clearly understood is that student participation is a direct and inevitable outgrowth of the spirit of the age. Whether or not, in our reaction from an excess of war time zeal, we now believe in democracy, our whole modern civilization has been a struggle toward it. In this struggle not merely slaves and women, but children, have been emancipated. Autocracy in government, in the home, in the church, and in the school has been steadily undermined. Authority no longer inheres in mere status, or rank, or age, but in consent. In so far as bosses still exist, their bossism is that of the deliberately chosen whose dictates are more or less willingly accepted. Along with public officers, priests, and parents, teachers have had to respond to this social transition. Those

who were wise made the most of it by encouraging student self-direction, and planning, through sponsored organizations, to utilize it. Thus we have the genesis of student participation, with the organized student council emerging from the militant democracy of the nineteenth and early twentieth centuries.

A third preliminary concept is that responsible student participation forms the essence of a vitalized school life, and a representative student council is necessary to focalize and coordinate school activities. It is generally recognized that without wholehearted student interest, and a large measure of student responsibility, an extra curricular activity will either die of ennui, or degenerate into the vermiform appendix of some curricular study. Either of these blights may sap the vitality of a debating squad, glee club, orchestra, athletic team, or social gathering. In order to keep such activities genuinely educative they need to be student-centered. This means that members of student organizations must do much of the initiating, planning and governing, as well as the routine work, necessary to achievement. Practically all student enterprises require financing, adjustment to the curricular program, and school-community support. The different activities appeal to different student groups, and make varying demands upon teacher and student time. Hence a unifying and integrating body, such as that of a student council becomes the vital factor in centralizing and socializing school life.

With these preliminaries clearly in mind let us examine the specific purposes to be achieved through student participation. For clearness of presentation they may be reduced to four.

The first and most fundamental of these is a purpose as definitely instructional as is that of a class in Latin, or geometry. It cannot be too strongly emphasized that the aim of a student council is not

that of making school government—or discipline—easier for the teacher. Likewise the *improvement* of school control is only an incidental purpose. The central and ever dominating idea should be that of educating students to take an intelligent and responsible part in managing the agencies of social control. As adults they must share in the management of businesses, homes, churches, social and civic affairs. They must lead and follow, compete and cooperate. If they are to do these things well they need abundant and continuous training. It may not be entirely valueless to moralize in the classroom and assembly about obedience to law, intelligent voting, the value of cooperation, and the need of accepting the challenge of responsible leadership and loyal followership. Yet thoughtful people will agree that any real education in lines which can be expected to function in later years must come through practice in shared activities during youth. The school has no better opportunity to give practical training in the sort of social and civic skills and virtues needed to keep all kinds of community and national affairs efficient than that of aiding the student body to choose, control, and follow an intelligent student council.

The second purpose of student participation is that of developing a large group student consciousness and sense of proprietorship in school life. Traditionally the school was a teacher enterprise, managed as any other business was managed, by the proprietor. As society took over the school, whether by philanthropic endowment or public tax support, the center of gravity changed. Instead of a master, the teacher became a servant of the supporting agency. Social transitions, however, are matters of slow and painful growth. It has not been easy for either teachers or pupils to adjust themselves to the change. The teacher, with his own school days in mind, felt called upon to command. For this purpose he emphasized grades and devised numerous other media for exacting obedience. The students felt called upon to obey—when and if compelled. They were dealt with as individuals, given little chance for initiative and self direction, and were not encouraged to organize and assume responsibility. Consequently there was only a hazy student-body consciousness and the individual malefactor was incited to misconduct by gang plaudits, and concealed through the small group loyalties which forbade children telling on one

another. It remained for the growth of child independence in the family, and the development of initiative and organizing skill on the playground, to stimulate the desire for similar self-expression in the school. Gradually this crystallized into a demand for a fuller school life and a share in its control. Progressive teachers soon recognized this change and began aiding students to assume group responsibility by giving them a share in the management of school enterprises. The spearhead of this forward movement was the establishment of some form of student council to guide and direct an inchoate but growing social consciousness into constructive channels. This function has continued as a somewhat intangible but vital purpose of all forms of organized student participation.

The third purpose of student participation is to give boys and girls training in the spirit and mechanics of social organization, with laboratory practice in leadership and followership. Organizing and cooperating skills are not inherited. They have to be acquired through the same sort of educative regime that produces other skills, viz. practice. One learns to vote by voting, to bear responsibility by bearing responsibility, to cooperate by cooperating. No better opportunity ever comes to the teacher to drive home the value of intelligent voting than that afforded by the selection of members of the student council. No better practice in carrying responsibility has ever been devised than that connected with membership in an effective student council. No better training in cooperation is open to school youth than that required in selecting and supporting with zeal and intelligence the coordinating work of a representative council. In a similar manner student participation offers abundant opportunities for the emergence and training of leaders and followers under democratic conditions. Our popular adult assumption that certain individuals are born leaders and the masses are born followers needs drastic revision. If we are to bring up a generation of citizens to understand the mutual dependence of leadership and followership, that efficient leaders can be found only in conjunction with loyal and consistent followers, and that the two types of ability must be developed in the same social milieu through interaction in life situations, we need to begin with our youth in the schools. No other school activity affords this type of educa-

tion on quite so large a scale, or so forcibly inculcated, as that of an all-school representative student council.

The final purpose of student participation is to bring into the realm of school control certain phases of youthful group life which the teachers might overlook. In spite of the improved insight into youthful hearts on the part of contemporary teachers there has been, and will always be, a gulf between the ideals and conduct levels of teacher and pupil. Subject matter instructors are always threatened with academic astigmatism and hardening of the emotional arteries. On the other hand, red blooded boys and girls, particularly those without a strong intellectual bias, are burdened with an overplus of emotional exuberance and in danger of developing a contempt for scholarship. They need, and will pursue, activities and modes of conduct which the faculty have difficulty in understanding. For example, it is only through an effort to appease student clamor and control unregulated and dangerous activities, that gave athletics, sociability, dramatics, intramurals, and many of our musical organizations a real foothold in school work. A carefully chosen student council, aided by a wise faculty sponsor, serves an intermediary between the academic minded teachers and the ordinary mine run of students. Through its aid wholesome, yet non-scholastic, boy and girl interests can more readily be looked after and ultimately incorporated into the school program.

If we accept the above outlined purposes and values of student participation when it works, the next question arising is, How make it work? Naturally, there are no specifics, or blueprints, to be offered that will guarantee success. It is possible, however, to outline the main problems to be met and to suggest certain procedures for attacking those problems.

The first of the problems, and by far the most fundamental, is that of building up and maintaining a faculty consensus of opinion, and a student consensus of feeling, in favor of some form of organization for student participation. Without practically universal teacher understanding and sympathy, even without a general willingness of teachers to offer aid and counsel and tolerate occasional mistakes, a student council is likely to fail. No principal, therefore, should attempt to install a system of student advisers until the faculty is converted to the cause. This

will require faculty meetings, perhaps a year's preliminary study of principles and practices and of the local difficulties and possibilities. It might even require some changes in the teaching staff, or of principals, before it would be safe to set up a student council. After the faculty has been prepared, possibly while it is being educated in the cause, student campaigns should be set in motion. Until the student body is whole heartedly committed to the idea, until a very large majority are willing to work to make it succeed, no formal organization for sharing in school planning should be undertaken. Effective preparation of the student body can be made through assembly discussions, through the school newspaper, and through consideration in home rooms and other socialized groups. Parent teacher associations and the board of education should also be lined up. In fact, every social element that enters into the school environment should be made to understand that student participation is an educational enterprise and not an attempt to substitute student government for faculty control. All must be made to appreciate that the aim is ever and always to train citizens of the school and prospective citizens of the adult world into social efficiency.

The second problem is one of machinery. What sort of student organization is best adapted to accomplish the purposes above set forth? Naturally this depends upon the local situation, including size of the school, the attitude of faculty and students, and the experience of the students in group organization. Most writers, and the present one is no exception, believe that under practically all conditions a simple type of organization is preferable. School cities and states with executive, legislative, and judicial bodies have frequently been effective; but they are cumbersome and so clumsy in action that they may easily run into difficulties. Probably in all cases where they have succeeded a simpler form of organization would have done as well. Even in our cities, states, and national government there has been a recent tendency to simplify machinery in order to focalize responsibility and secure speedier action. A representative student council of five to nine members ought to be sufficient for any ordinary junior or senior high school. In a small high school, where each student knows every other one, members might be chosen at large, or by school classes. In larger high schools they might

be selected in home rooms, or other established groups. Always the membership should be so distributed that every considerable group of students would feel itself represented. The principle of simplicity should also prevail in the formation of a constitution. An elaborate constitution, with rigid provisions, is more likely to be a hindrance than a help to efficiency of action.

The third problem is that of the nature and amount of control to be exercised by the student organization. Both law and sound pedagogy indicate that very little final authority should be invested in the student body or their representatives. They are minors and are generally glad to accept this status. Being a minor, however, does not deprive one of rights and privileges, or of personality. In an enterprise in which students have a vital interest they have insights, ideas, and wants that are worthy of recognition. On the other hand, the teachers have responsibilities which cannot be shirked. What both need is a wholesome spirit of cooperation. If this is present the question of authority should seldom arise. School problems in which both faculty and students are concerned should be, and if proper machinery is available, can be worked out in joint conference. An equally significant principle is that the number of activities in which students should share control, and the degree of this control, should be indefinite. Student capacity for group action increases with use. Hence a newly established student council should begin with rather simple tasks. It should be invited to conference in the more important school problems as it shows ability to make contributions of value. It is quite probable that the control of examinations and major disciplinary matters are beyond the province of normal high school students. Yet, with a proper faculty and student spirit, there is no school problem about which an intelligent student council may not be consulted with safety and profit.

The final problem of student participation is that of maintaining constant loyalty, cooperation, and efficiency on the part of the student body. It is not enough to prepare one generation of students for undertaking a share in school control and setting up the machinery. Continued oversight and reeducation is necessary. Social machinery is inert until vitalized with the spirit of human service. Consequently

faculty watchfulness and leadership should be continuous. It is only the watched pot that never boils over. No election of council members should ever take place without teacher inspiration, and perhaps supervision. Each false note in student sentiment, each cheap device of student demagogues, and each anti-social action of student cliques and organizations should be reported to the administrative authorities and dealt with before it reaches the rebellious, or even dangerous, stage. Probably more student councils and other devices for student participation have failed through faculty indolence or skepticism than from any other cause. Unless principal and teachers are willing to assume the responsibility of perpetual guidance no agency so valuable in education and so difficult to run smoothly as a student council should ever be undertaken.

In conclusion, I should like to emphasize a few generalizations which I consider sound and worthy of remembrance. The first is that any great fear of youthful mistakes is either groundless or cowardly. They may not possess adult wisdom but they do not live adult lives and consequently do not need it. It may well be assumed by teachers that students are as wholesome and intelligent as youths as their parents and teachers are as adults. The experience of wide awake and progressive administrators has been quite general that students will respond favorably to any justifiable trust reposed in them. Until teachers can avoid making mistakes, it would be desirable for them to be tolerant of student mistakes and be ready to aid them in their efforts to grow in organizational efficiency.

The second generalization is that student participation is no panacea for school difficulties. In institutional life few important problems are ever solved; they are merely attacked with whatever skill is available. School control is one of these insoluble problems. It has always existed and will continue to exist to the end of the struggle. A student council is only one device for the creation of a wholesome school spirit and smoothing out certain misunderstandings that inevitably arise in complex social situations.

A third generalization is that the increased recognition of the student's sense of responsibility, and of his capacity to share in the control of school affairs, is perhaps the most significant change in recent education. All progressive princi-

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pals and teachers utilize these qualities in some degree, but only the more enlightened and daring have set up appropriate machinery for doing it effectively. We are rapidly approaching the day when no school can claim to be up-to-date, to be living up to its responsibilities, or meeting the challenge of twentieth century education, that does not maintain a student council, or other agency for student participation.

A final generalization, one that is foreshadowed in earlier discussion, is that student participation is the most direct education which schools can offer for train-

ing in social control. If we are to expect the institutions of adult society to be well managed we must provide them with wide-awake, responsible, and intelligent recruits for membership. The school owes it to its founders and supporters to make a contribution to institutional needs by giving practice in the sort of cooperative social skills graduates will require in later years.

Walter R. Smith is Professor of Educational Sociology at the University of Kansas. Dr. Smith is widely known for his book **Constructive School Discipline** and other outstanding work of this nature.

School Assemblies

M. Channing Wagner

THE IDEAL assembly may be defined as a coming together of the student body and faculty of a school for the purpose of molding school opinion, formulating school policies, and carrying out definite educational ends and objectives.

Where are we now?

The general program assignment is made by principal, director of pupil activities, or by a committee of teachers. We are happy to say that teacher planned programs and teachers presiding at assemblies are becoming less common with each year. We are beginning to realize that presentation of the program, the planning of the program, and the presiding at assemblies should largely be assigned to pupils within the school. The program should be prepared and planned by teachers and pupils working together. Home room teacher and class, club, councils, and classes with their sponsors, or classroom teacher and class in some subject may plan and present the program.

However, in too many schools the assembly is still of the old type with perhaps an outside speaker to add interest and variety. The increasing tendency now is to feature many students rather than select a few, thus passing around the responsibility and benefits of participation in programs. The frequency of assemblies seems to be one period per week for each pupil.

The length of assembly periods should be that of the length of an average class room period and the first period in the morning seems to be the most advantageous time to hold it.

Where do we want to go in assembly work?

Since high school students are more or less idealistic and easily set afire with enthusiasm for good things, all assemblies should have educational value and affect favorably the ideals and aspirations of the students. Hence, we should consider the following to be the aims of the modern school assembly.

Certainly, the assembly must create intelligent and worthwhile public opinion within the school. It must develop the proper morale, evidenced in school unity, spirit, and cooperation. It should explore the curricular work of the school to the school, thus motivating the curricular work. Also, the extra curricular activities of the school are stimulated by worthwhile assembly programs.

Students by being permitted the opportunity of participating in assembly programs become trained in self expression, overcome self consciousness, and by so doing build up proper habits and attitudes in assembly procedures. The assembly affords an opportunity to share information, to develop an appreciation of music, art, and literature, thereby providing for

leisure time and recreation.

How shall we reach these goals?

1. By having the assembly program originate in the classroom as often as possible. Culminating activities in the new units of work furnish splendid material for assembly programs.

2. By having the work of the assembly carried back to the home room or the classroom to assist in the work and make its contribution there.

3. By featuring a varied program of extra curricular activities of the school either in special assemblies or from time to time as a part of the regular assembly.

4. By using all of the agencies of the school, home room organizations, class organizations, student councils, clubs, and special assemblies to develop proper habits and attitudes on the part of the assembly audience.

5. By encouraging as wide a participation as possible.

6. By using program material that is in and of itself worth while. Encourage the use of good English, have well constructed plays, clear enunciation, require a fair degree of acting, and above all, insure adequate preparation.

7. By having a variety of types of assemblies to attain the ends as set forth. Variety adds to the interest of the program.

The month of February is rich in special day observances, Lincoln, Washington, and Valentine days being usually observed.

FIRST WEEK OF FEBRUARY

On February 8, 1910 the first Boy Scout Troop organization was formed in this country. It is suggested that it would be very appropriate to observe this week with an assembly program sponsored by the Boy Scouts. The local Scout Master or a Boy Scout executive will be glad to assist.

BOY SCOUT PROGRAM

1. The Aims and Purposes of the Boy Scout Movement
2. "Be Prepared," by a Scout
3. Dramatization of a Boy Scout Taking One of the Tests Required for a Badge
4. Explanation of the Scout Badge
5. The Court of Honor
6. Demonstration of Signals and Signaling
7. Brief Address by Scout Executive or Scout Master
8. Boy Scouts of Other Countries
9. Why I Believe in Scouting, by an Eagle Scout

10. Song—America, by the School

LINCOLN'S BIRTHDAY PROGRAM

More than half of the States of the Union have authorized the observance of Lincoln's birthday as a legal holiday. A program observing this great American's birthday should be characterized by his accomplishments, his humor and humaneness, and should display no bitterness.

The following program is suggested:

1. Song, "O God of Hosts," by the School
2. Reading, "Thou Too, Sail On," by a student
3. Playlet indicating Lincoln's character, by students
 - (a) Damage to the Borrowed Book
 - (b) Returning the Right Book
 - (c) The Bixby Letter
 - (d) Rescuing the Birds
 - (e) Kindness to His Mother
4. Gettysburg Address, by a student
5. "Lincoln, The Man of the People," Edwin Markham, by a student
6. Traits of Lincoln's Character, by students
7. Lincoln as an Inspiration and as an Ideal, by a student
8. Poem, "My Captain," Walt Whitman, by a student
9. Song, America, The Beautiful

There is much material available for the observance of Lincoln's birthday. The English department could develop short sketches on his early education, his boyhood books, and his adventures as a soldier.

Another program could be developed with the incidents of his business and public life such as his experiences as a storekeeper, as postmaster, as surveyor, and in law and politics.

Another program could deal with the famous statues and memorials which have been erected to his memory. Many schools, parks, streets and cities have been named in his honor, as well as Saint Gauden's famous statue at Lincoln Park, Chicago, and the beautiful memorial at Washington, D. C.

What could be more appropriate than an assembly program consisting of poems written on the life and works of the Great Emancipator?

- "Commemoration Ode," Lowell
 "The Gettysburg Ode," Bayard Taylor
 "Lincoln," Riley
 "Abraham Lincoln, the Master," Clark
 "Hushed be the Camps Today," Whitman
 "The Lincoln Statue," Collins

And a number of other poems appropriate for

this occasion.

The following program was given in one of the junior high schools of Wilmington, Delaware.

1. America, by the school
2. Reading, "Abraham Lincoln," by a student
(Patriotic Programs for Patriotic Days)
Evelyn Hoxie
3. Poems, "Abraham Lincoln Walks at Midnight," "A Farmer Remembers Lincoln," by a student
4. Song, Battle Hymn of the Republic, by the school
5. Poems, "Lincoln, the Man of the People," "Abraham Lincoln," Bryant, by students
6. Why the Lincoln Memorial at Washington Is a Particularly Fitting One
7. Lincoln's Gettysburg Speech
8. "Captain, My Captain," musical setting by Edgar Stillman Kelley

ST. VALENTINE'S DAY PROGRAM

The aim of an assembly program for this occasion should be to teach boys and girls to appreciate the real purpose and spirit of the day.

1. The Origin of St. Valentine's Day, by a student
2. "To Saint Valentine," Jennie Betts Hartswick, by a student
3. "Valentine's Day," Charles Kingsley, by a student
4. Interesting Methods of Observing St. Valentine's Day, by a student
5. "A Valentine," Laura Richards, by a student
6. Playlet, St. Valentine's Day, by students
7. Appropriate music, by students

WASHINGTON'S BIRTHDAY

The observance of Washington's birthday is a legal holiday in every state, territory, and possession of the Union and is one of the oldest of national observances.

1. "Recessional," Kipling, by a student
2. Song, America, by the school
3. "The Twenty-second of February," William Cullen Bryant, by a student
4. Columbia, the Gem of the Ocean, by the school
5. "The Character of Washington," Thomas Jefferson, by a student
6. Song, Red, White, and Blue, by the school
7. Tableaux
 - (a) Washington at Valley Forge
 - (b) Washington and Betsy Ross
 - (c) Washington Crossing the Delaware
 - (d) Washington's Inauguration
8. Song, "Flag of the Free," by the school

9. "Farewell Address," Washington
10. America, by the school

As is the case with Lincoln the field is rich in material for assembly programs on the observance of this national holiday. Anecdotes of the Life of Washington, his "Rules of Conduct," his experiences as a surveyor, athlete, as a soldier, as President and as the overseer of a large estate.

Many famous pictures have been painted of this great national hero and the number of poems written about him are legion. Again, it is suggested that a very appropriate assembly program could be presented on some of the great poems. Carl Sandbergs' "Washington Monument at Night," Joaquin Miller's "Washington on the Delaware," Oliver Wendell Holmes' "Union and Liberty," are some of the best.

In the realm of Literature, the birthday anniversaries of three great authors and writers are observed. Two of them, Lowell and Longfellow, occupy a very prominent place in American Literature while the third, Charles Dickens was a famous English writer.

Charles Dickens was born on February 7. An assembly program could consist of readings from "English Ivy," selections from "David Copperfield and other famous stories which are classics in English Literature.

February 22 is the birthday anniversary of James Russell Lowell. Pupils should be taught to realize the place which Lowell occupied in American History and Literature.

The following program is suggested.

1. Song, by the school
2. Tableaux, Scenes from "Vision of Sir Launfal"
3. "Freedom"
4. Lowell's Love for Trees
5. Under the Old Elm
6. Dramatization of selections from "An Indian Summer Reverie"
7. The Friendship of Lowell and Longfellow
8. "The Maple"
9. Song, America, the Beautiful

HENRY WADSWORTH LONGFELLOW, FEBRUARY 27

Since Longfellow's outstanding contributions to the field of Literature were poems it is suggested that an assembly program be given from the poems which he has written.

PROGRAM

1. "The Psalm of Life"
2. The Village Blacksmith
3. Selections from "The Courtship of Miles Standish," by Dramatic Club
4. "The Day Is Done"
5. "The Skeleton in Armor"
6. Tableaux, Several Scenes from Hiawatha, by the Dramatic Club
7. Song, "I Stood on the Bridge at Midnight," by the Glee Club
8. "The Old Clock on the Stair"
9. "The Arrow and the Song"
10. Song, "Stars of the Summer Night," by the Glee Club

EVALUATION

An effort should be made by the assembly committee to consider possible results of all programs when they are given. Following their presentation, the teachers should be on the alert to detect signs of the expected results. Thus tentative measurements may be formed to use in judg-

ing the worthwhileness of future programs. Questionnaires concerning ethical questions and other problems may be submitted to pupils before and after a series of programs. Consideration of the students' opinions, their immediate reaction is valuable. Devices of this type are worthwhile. It is to be hoped that some method of measurement will be worked out as a result of the experimentation. With definite measurements possible we will be able to eliminate much that is valueless and enlarge and develop the more worthwhile features of the assembly program.

M. Channing Wagner is assistant superintendent of schools of Wilmington, Delaware. His book, **Assembly Programs**, is a widely known and an immensely popular one. Arrangements have been made by which this outstanding authority on assemblies will give **School Activities** readers a complete outline of assembly programs each month.

Refuting the Affirmative Case

Harold E. Gibson

RESOLVED: That the United States should adopt the essential features of the British system of radio control and operation.

BY FAR THE most important part of debating and the most difficult in execution is the rebuttal speech. If one should ask a debater some time what he considers the most important single thing in a debate, he would almost invariably answer "the effective meeting of the opponent's arguments in rebuttal." It is true that practically every debater realizes this fact, but it is also equally true that he fails to give this knowledge practical application. By this we mean that most debaters realize the value of effective rebuttal, yet they are very seldom prepared to deliver it.

The reason most high school teams fall down so miserably in the part of rebuttal is twofold. To begin with, most debaters have only a hazy and limited idea of what they can and should do in rebuttal. The second fault comes from the lack of practice. Both of these deficiencies can and

should be remedied by any debater who expects to develop any degree of proficiency in the art of refutation.

The weakness of not knowing what to do can partially be solved by doing two things. Try to remember that the primary object in rebuttal is to weaken the stronger arguments of your opponents so that their case cannot be established. Your secondary objective is to tear down your opponent's arguments for the purpose of strengthening your own case.

Debate would be a very peculiar contest if we should stop the contest at the end of the constructive arguments and dispense with the rebuttals. It would then be the mere presentation of two conflicting views on the controversial subject. One side would give information to prove some disputed point. This information would come from some acceptable authority. Under

ordinary conditions this authority would be unquestioned. Likewise, the opposition would disprove of this disputed point using an authority of equal acceptability while doing so. If the rebuttal were discarded, the debate would end at this point with no practical solution having been reached. It is under these conditions then that we realize the value of the rebuttal. In the case that two eminent authorities differ on some matter of factual knowledge either one of them is mistaken or one of the debate teams has misinterpreted the evidence. When eminent men make statements for publication they are usually very careful to make only true statements. In a large percentage of the cases the fault lies in a misinterpretation by the actual debaters. It is in the rebuttal that the debater is given his opportunity to display the mistakes in reasoning made by his opponents, and thus strengthen his own arguments.

When the debater does know exactly what he should do in rebuttal, the next thing is to apply this knowledge in practical rebuttal practice. By actual practice is meant the preparation of rebuttal in just the same manner that you prepare your constructive speeches. Some coaches will condemn this method terming it "canned rebuttal" which is defined as memorized rebuttal to be used regardless of what your opponents argue. You are not preparing this type of rebuttal known as "canned," however, as you are planning and arranging to meet every possible argument your opponent may produce and making yourself more effective by having a refutation for any strong point that your opponent may bring up.

It is a good practice to make a list of all the main points left open to your opponents. Then you should prepare a method of refuting and meeting each of these points. After the preparation is done, you should practice it frequently so that you can deliver it fluently and give yourself more time to think out what arguments of your opponent to hit next.

For the debater who is wishing to become proficient in the art of rebuttal the same general rules will apply as are used by the very best debaters in our schools. The four important parts of rebuttal always are:

1. Quote the exact statement of your opponent.
2. Refute the exact statement of your opponent without wasting words.

3. Show how your refutation of his point has weakened the opponent's case.

4. Show how this refutation has strengthened your own case.

If you would be effective in rebuttal you should not slight any one of these important sections. It is essential that you quote the exact statement of your opponent to add clarity to your own arguments. If you quote exactly what your opponent has said and then refute this statement effectively, that section of your opponent's case will have no weight when the judge gives his decision. On the other hand if you state what your opponent has said in a lax manner, such as "my opponent has said something about the listener's fee in England," or "my opponent has made a statement something like this," your rebuttal will lose most of its effectiveness, as your audience will feel that you are slipshod in your methods and are not vitally attacking the case of your opponent. A second disadvantage of not quoting exactly what your opponent says is that it gives the opponent a chance to crawl out of the effectiveness of your rebuttal by saying that you have misquoted him.

It is in the second department of rebuttal that the debater will find it necessary to have a great amount of knowledge of his subject. Every debater when he studies his case should understand clearly the possibilities of his opponent. He should know also exactly what his opponent will attempt to do. The only information he will not have is the method by which his opponent will attempt to win his case. If he, therefore, knows the arguments open to his opponent he should be careful to study all of the possibilities long before the time of the debate and be ready when the actual debate comes, either to admit his opponent's arguments or to throw them into defeat by good rebuttal. A debater who goes into a debate unable to refute the important points of his opponent has not prepared sufficiently for the contest. The best method of disproving any disputable point in debate is to read a quotation by some eminent unbiased authority on this subject.

It is true that the exact quotation of a point to be refuted and the actual refutation are the most important parts of the rebuttal speech. This, however, is not the only thing that must be done. You must finally clinch your arguments by showing how they have damaged the case of the affirmative and in addition how they have

strengthened your own case. These last two steps may seem difficult at first, but a few well worded sentences and a little practice in showing what you have attempted to do in your rebuttal will make them the easiest part of debating.

In the following paragraphs several examples of effective rebuttal on the radio question will be given. No attempt is made to give complete rebuttal speeches. These are given with the purpose in view of being examples only and not to be used in debates. Each one of the first groups of rebuttal models contain only the first two essentials of effective rebuttal. For illustrative purposes, however, the last model will contain all four of the essentials. In this last rebuttal model the essential features will be numbered as they are above.

AFFIRMATIVE ARGUMENT: *The American system of radio has given us practically nothing in the way of educational broadcasts.*

NEGATIVE REBUTTALS (1) The affirmative have based a major portion of their case upon the argument that *the American system of radio has given us practically nothing in the way of educational broadcasts.* (2) They have failed, however, to do two important things before they can establish this contention. They have failed in the first place to actually prove that we do not have educational programs and in the second place they have failed to tell you just why we do not have these programs.

The operators of our radio system in America today have, from time to time, offered free of charge their radio facilities to the major educators of our country. In spite of these offers by American broadcasting companies our educators have been reluctant to use the radio. Educational programs produced by real educators have not developed very rapidly in this country because the educators themselves will not prepare the programs, and most educators feel that they are above being coached in the technical skill of using a radio microphone. It is for this reason that the radio broadcasting systems of this country have been forced to go ahead and produce their own educational programs.

When we include the university broadcasts of today, over 15% of our radio time is directly educational. An actual check up upon the educational radio hours in this country will show that we produce a greater total time on education than found in

Great Britain.

The great broadcasting systems have the following direct Education by Radio programs. The National Broadcasting Company has the Damrosch programs, the Columbia Broadcasting Company has the American School of the Air, the Ohio School of the Air is put on through cooperation with the state department of education in Ohio and station WLW. We have on the west coast the Pacific School of the Air.

All of these educational programs in addition to the many educational programs given daily over the air should certainly tend to disprove the contention of the affirmative that American radio systems do not give educational broadcasts.

AFFIRMATIVE ARGUMENT: *The adoption of the British plan of radio control in America will remedy the evils of the present radio system.*

NEGATIVE REBUTTAL: (1) The affirmative have made the statement that *the adoption of the British plan of radio control in America will remedy the evils of the present radio system.* (2) What will actually happen, however, will be very different. The plan of the affirmative will actually create new evils in America in addition to its failure to remedy our existing evils.

The first evil that will result from the adoption of the British system in this country will be an increase in taxation. This increase will amount to approximately as much as the amount paid annually today for our automobile licenses. If we wish to maintain our radio system on its present high level of programs the listeners fee will have to cost even more. Certainly, with our people already overtaxed, it would be foolish to adopt this system which would make their burden more than they could bear.

The next evil to appear is political graft. Certainly the American experience of placing the government in business has shown us only too vividly that graft would be a part of such a system. Another evil would be the great expense of buying the system.

With all of these new evils being created by the system it would be very foolish for the American people to adopt the British system.

AFFIRMATIVE ARGUMENT: *There is danger that the advertisers may cease to use the radio thus forcing our present*

system into chaos.

NEGATIVE REBUTTAL: (1) *The affirmative have advanced the argument that sometime in the future advertisers may refuse to use the radio thus causing chaos in our present system.* (2) In using this argument our opponents are almost going to the absurd when they believe that advertisers will be willing to give up such a profitable source of income as is found in the advertising by radio field. We of the negative will readily admit that if radio ever degenerates to the point that it is no longer a value to the advertising public, that neither the injection of the British system of radio control or any other system will do it any good.

AFFIRMATIVE ARGUMENT: *Wherever the British plan has been tried it has been very successful.*

NEGATIVE REBUTTAL: (1) The affirmative would have you believe that the British plan has been highly successful wherever tried. (2) Unbiased observers, however, leave quite a bit of doubt in our mind as to whether the actual British system itself is satisfactory to say nothing of transplanting it to this country.

The people of England are constantly complaining because of the scarcity of programs. At times there will be only one English program in the entire country. Often as long as 30 minutes is spent between programs when the radio listener can receive absolutely nothing. The English book reviews over the radio have been discontinued because it was felt that the government was partial.

The payment of fees in England is also unpopular. People constantly complain that the tax is too high, and many pay the tax only when forced to keep from going to jail. Under such conditions as we have described, no one could maintain that the British plan has been successful.

(3) We have shown you that the affirmative contention is not only wrong but that the plan is not even successful in England. This would surely tend to disprove the contention of the affirmative that the plan has been a success.

(4) Now that we have shown you that the British system is not a success in its own setting, it certainly should not be tried in America.

SUMMARY OF THE THIRD NEGATIVE REBUTTAL SPEAKER:

The last half of the third negative rebuttal speech should include the following points:

1. Restate the issues of the third negative.
2. State the affirmative issues and show how you have refuted each one.
3. Show how you have rebuilt those points in your case that have been attacked by the affirmative.
4. Stress all places where the negative has been superior to the affirmative in strategy.
5. List the authorities used by the negative pointing out their high quality.

Next month Mr. Gibson will write on **Financing Debate.**

Songs for Boys' Glee Clubs

Roy D. Barnes

A BIG PROBLEM of every music director is selecting music materials. This is especially true for directors of boys' glee clubs in senior high schools. Although many songs are available and much sorting has been done, each director must still select most of the songs his particular glee club is to sing.

Selecting proper songs for various occasions involves knowing not only where to secure good songs, but the characteris-

tics of good songs and the other factors which should be considered in selection.

More than a score of publishers are making an honest effort to supply usable songs for boys' senior high school glee clubs. These songs are usually listed alphabetically. Other information such as composer, special occasion, grade of difficulty, and the arrangement of parts is sometimes given. A closer examination of these lists and of the songs themselves re-

veals "tares among the wheat." The music director is "The Lord of Harvests" who must eventually separate the good from the bad.

Possibly no music director selects songs by the "Ennie, Menie, Minie Mo" method. Yet music directors themselves evidence the fact that they usually do not possess a good set of criteria for selecting their songs. The need of directors, then, is not only extensive lists of songs, valuable as they may be, but also a set of criteria for selecting good songs for their particular glee clubs.

The writer has done some research in this field. Thirty music publishers and thirty music directors cooperated by submitting their criteria and a list of songs which they could recommend for boys' glee clubs in senior high schools. With the criteria received from the publishers, the music directors, library research, and his own experience and observation, the writer developed this more complete set of criteria for selecting songs for boys' glee clubs in senior high schools:

SET OF CRITERIA DEVELOPED BY THE WRITER
The characteristics of a good song:

1 The song should have enough permanent, immediate, or association value to warrant its use.

2 The music and the text should be fused into an appealing unity.

3 The song should represent the work of a reputable poet, composer, arranger, and reliable editor.

4 The repetitions occurring in the song structure, should be not only suitable but interesting instead of monotonous.

5 The arrangement should be adapted to the various types of voices represented in the glee club.

6 The range for all the parts should be tessitura, especially on sustained tones, to avoid straining the voices.

7 The melody should be simple and interesting with sufficient beauty and charm to hold interest on its own account.

8 The song should be singable. (Some good instrumental music is not.)

9 The harmonies should be pleasing and interesting without including any great difficulty in any part.

10 The harmonies should be close without crossing very often.

11 The physical demands of the song should not be too great for high school voices.

12 The song should demand plenty of mental dexterity and musicianship with-

out discouraging the pupils.

13 The rhythm should be smooth and flowing; whether the tempo is slow or fast, there should be a decided rhythmic pulse.

14 The song should appeal to the interests of boys, thus commanding masculine respect. (Boys like songs of courage, adventure, achievement, loyalty, comradeship, heroism and songs of fine sentiment, but not mawkish. These characteristics are expressed in such types as: sea songs, work songs; fellowship songs; cow-boy songs; Indian songs; nature songs; vigorous out-of-door songs; chants; spirituals, sacred songs; and songs of the modern world.)

15 The text should convey a worthy, desirable message of emotional feeling, positive ethical character, or consistent intellectual thought in good lyrical style.

16 The song should have consistent varieties of mood, rhythm, and dynamics with well defined climaxes, thus affording excellent interpretative possibilities.

17 There should be something of interest from the beginning to the end of the song.

Other factors to be considered:

1 The use of a song should be justified from the social standpoint of the pupils.

2 The choice of good songs should be influenced by the musical aptitude of the pupils as evidenced by ear-training, sight-singing, playing an instrument, or actual glee club experience.

3 Songs requiring an elaborate accompaniment should not be selected unless an accomplished accompanist is available.

4 The songs selected should include a variety of materials, thus giving a bird's eye view of choral literature and a well-rounded course of musical training. (Various types of songs should include: folk and art; classic, romantic, and modern; sacred and secular; a capella and accompanied; school and national; theme and special occasion; concert, contest, and general purpose; serious and humorous; and songs from books as well as those in octave form.)

5 The songs should correlate with other subjects and projects, thus broadening the vision of life.

6 The arrangement and the grade of difficulty should be adapted to the glee club, thus making a perfect rendition of the song possible.

7 An excellent rendition of a simple, easy song is a more strategic point of at-

tack for creating a love for and an appreciation of good music than an effort to eliminate "poor music."

8 A song of considerable length or with long sustained passages requires a larger glee club, thus affording an opportunity for relaying the tone.

9 The melodies and the harmonies should be divided among the various sections of the glee club, thus helping to maintain interest.

10 The range and the key should be adapted to the particular glee club. (Try out the glee club to determine the keys best adapted to it.)

11 The time available for rehearsal is an important factor to be considered.

12 The possibility of an uninterrupted rehearsal and the general attitude of the school towards music should be considered.

13 Songs to be sung in public should have an application to the audience, thus effecting a greater incentive for a good interpretation.

14 The songs should be the best buy for the money.

15 The musical ability of the director and his technique for teaching and disciplining the glee club, are factors which should be justified when selecting the song.

SONGS SELECTED

This list includes only those songs which were recommended by not fewer than two music directors or which were listed by both a music director and a publisher. The title of the selection, the name of the composer or arranger, the number of parts in the arrangement, and the grade of difficulty of each selection are given.

- * 1 African Drums (Bar. Solo) Bliss—4 Medium
- * 2 Ah, Sweet Mystery of Life, Herbert—4 Medium
- 3 A-Hunting We Will Go, Nevin—4 Medium
- * 4 All Through the Night, Bantock—3 Medium
- 5 Anchors Aweigh, Zimmerman—4 Medium
- 6 Ave Maria, Arcadelt—4 Medium
- 7 Bedouin Song, Rogers—4 Medium
- * 8 Bells of St. Mary's, The, Adams—Lucas—3 Easy
- * 9 Bells of St. Mary's, The, Adams—Strickles—4 Easy
- 10 Bendemeer's Stream, Parks, Arr.—4 Easy
- * 11 Builder, The, Cadman—4 Medium
- 12 Brown Bird Singing, A, Wood—4 Medium
- 13 By the Sea, Schubert-Baldwin—4 Difficult
- 14 Calm as the Night, Bohn—4 Medium
- * 15 Come to the Fair, Martin—4 Medium
- 16 Courage, Rigger—4 Medium
- * 17 Creation's Hymn, Beethoven—4 Medium

- * 18 Czecho-Slovakian Dance Song (Folk Song), 4 Medium
- * 19 Danny Boy (Irish) Londonderry Air, Weatherly—4 Medium
- * 20 Dat Whistlin' Lullaby (Humorous), Rena Webb—4 Easy
- * 21 Dear Land of Home, Sibelius-Manney—4 Medium
- * 22 De Coppah Moon, Shelly—4 Medium
- 23 Dedication, Franz-McLeod—4 Medium
- * 24 Deep River, Burleigh—4 Medium
- * 25 Down South, Gibb—4 Easy
- * 26 Drink to Me Only with Thine Eyes, Jonson—4 Medium
- * 27 Drums, Gibson—4 Medium
- * 28 Duna, McGill—4 Medium
- * 29 Glow Worm, The, P. Lincke—3 or 4 Medium
- * 30 Goin' Home, Dvorak—4 Medium
- 31 Goodnight, Goodnight, Beloved, Pinsuti—3 or 4 Medium
- * 32 Gypsy Trail, The, Galloway—4 Medium
- * 33 Gypsy Wind, The, Wooler—4 Medium
- 34 High Road and the Low Road, The, Protheroe—4 Easy
- 35 Hills of Home, The, Fox—4 Medium
- * 36 Home on the Range, Guin-Riegger—4 Medium
- * 37 Homing, Del Riego—4 Medium
- 38 Hunter's Farewell, The, Mendelssohn—4 Medium
- 39 Hunting Song (From Robin Hood) De Koven—4 Easy
- 40 I Hear a Thrush at Eve, Cadman—4 Difficult
- * 41 I'll Take You Home Again Kathleen, Westendorf—3 Easy
- * 42 In a Gondola, Linders—4 Medium
- 43 Indian Serenade, Berwald—4 Difficult
- 44 In the Gloaming, Greeley—3 Easy
- 45 Invictus, Huhn—4 Medium
- * 46 I Passed by Your Window, Brahe—4 Easy
- 47 It's Up to a Man, Squire—4 Medium
- * 48 John Peel, Andrews—3 Easy
- * 49 John Peel, Stevens—4 Medium
- 50 Jolly Coppersmith, The, Peters—3 Medium
- 51 Jolly Roger, Robertson-Deis—3 or 4 Medium
- * 52 Kashmiri Song, Woodforde-Finden—4 Medium
- * 53 Kentucky Babe, Geibel—4 Medium
- * 54 Kerry Dance, The, Molloy—4 Easy
- 55 King Jesus Is a Listenin', Burleigh—4 Medium
- * 56 Land of Hope and Glory, Elgar-Fagge—4 Medium
- 57 Little Cotton Dolly, Geibel—4 Medium
- 58 Lo, How a Rose E'er Blooming, Protheroe—4 Medium
- * 59 Long Day Closes, The, Sullivan-Brewer—4 Medium
- 60 Lost Chord, The, Sullivan-Brewer—4 Medium

- 61 Lullaby Moon, Brown—4 Easy
 62 March of the Toys, The, Herbert—4 Medium
 63 Midnight Tragedy, A (Humorous) Ashford—4 Easy
 *64 Minstrel Boy, The, Bantock, Arr.—3 Medium
 65 Minuet (No. 2 in G) Beethoven—4 Medium
 66 Molly's Eyes, Hawley—4 Medium
 *67 Mosquitoes, Bliss—4 Difficult
 *68 Music When Soft Voices Die, Dickinson—4 Difficult
 69 My Bonnie Lass She Smileth (Old English)—4 Medium
 *70 My Task, Ashford—4 Medium
 71 Night Has a Thousand Eyes, Nevin—4 Medium
 72 Night Shadows (Integer Vitae) Flemming-Holler—3 Easy
 73 Old Folks, The, W. L. Sheridan—4 Medium
 74 Old King Cole, Forsythe—2 Medium
 75 Old Road, The, Scott—4 Medium
 *76 On the Road to Mandalay, Speaks—4 Medium
 77 On the Sea, Buck—4 Difficult
 78 Open Road, The, Towner—4 Difficult
 79 On Wings of Song, Mendelssohn—4 Medium
 *80 Pale in the Amber West, Parks—4 Medium
 *81 Pale Moon, Logan—4 Difficult
 *82 Parade of The Wooden Soldiers, L. Jessel—3 or 4 Easy
 83 Passing By, Protheroe—4 Easy
 *84 Passing By, Purcell—4 Easy
 *85 Pilgrims' Chorus, Wagner-Adams—4 Medium
 86 Prayer, Perfect, The, Baldwin—4 Easy
 87 Recessional, De Koven—4 Medium
 *88 Rosary, The, Nevin—4 Medium
 *89 Sailing, Mark-Fearis—4 Easy
 90 Sea Gulls, The, Protheroe—4 Medium
 91 Sea Hath Its Pearls, The, Genet—4 Medium
 92 Send Out Thy Light, Gounod—4 Medium
 *93 Shadow March, Protheroe—4 Medium
 94 Short'nin' Bread, Wolfe—4 Medium
 *95 Sing Along, Penn—4 Easy
 96 Sing Me a Chanty With a Yo Heave Ho, Woolosely-Zamecnik—4 Easy
 *97 Sleep, Weary World, Linders—4 Easy
 *98 Sleigh, The, Kountz-Baldwin—4 Medium
 99 Song of the Armorer, The, Nevin—4 Easy
 *100 Song of the Jolly Roger, Candish—4 Medium
 101 Song of the Marching Men, Protheroe—4 Difficult
 102 Song of the Marching Men, Hadley—4 Difficult
 *103 Song of the Open Road, The, Wilson—3 Easy
 *104 Song of the Peddler, The, Williams—4 Medium
 *105 Song of the Plain, The, Wilson—3 Easy
 *106 Song of the Volga Boatman, The (Folk Song) Medium
 107 Songs My Mother Taught Me, Dvorak—3 or 4 Medium
 108 Spirit Flower, The, Campbell-Tipton—4 Medium
 109 Sweetest Story Ever Told, Stults—4 Medium
 110 Swing Low, Sweet Chariot, Huntley—4 Medium
 *111 Sylvia, Speaks—4 Medium
 112 Thine Eyes So Blue, Lassen—4 Medium
 *113 Those Pals of Ours, Cole—4 Easy
 *114 Three for Jack, Squire-Strickles—3 Easy
 115 To Arms, Maunder—4 Medium
 116 To a Wild Rose, MacDowell—4 Easy
 *117 To Shorten Winter's Sadness, Dykema—4 Medium
 *118 To the Sea, Kramer—4 Medium
 *119 Trumpeter, The, Dix—4 Medium
 120 Twenty Rounds, McKinney—2, 3, and 4 Medium
 *121 Venetian Love Song, Nevin—4 Medium
 122 Viking Song, A, Coleridge-Taylor—4 Difficult
 123 Wait 'till Ah Put on Mah Crown, Reddick—4 Medium
 *124 Water Boy, Robinson—4 Medium
 *125 When Song is Sweet, Sans Souci—4 Easy
 126 Where'er You Walk, Handel-Gray—4 Medium
 127 Who Is Sylvia, Schubert—4 Easy
 128 Wild Bird Serenade, De Koven—4 Medium
 *129 Wind on the Hill, O'Hara—4 Difficult
 *130 Winter Song, Bullard—4 Medium
- *According to sales records, the songs marked with stars are the most popular. Many excellent songs, however, are not starred.

SONGS OF YESTERYEAR

For community singing or for community programs no songs appeal to people of middle age as do the songs that were popular when they were young. That fact explains the immense value of **The Everybody Sing Book**. This book contains many songs that we all love to sing but that most of us have never seen in print. Of its almost two hundred songs with music here are a few:

Aloha Oe
 Grandfather's Clock
 I've Been Workin' on the Railroad
 I Don't Want to Play in Your Yard
 Oh, Dem Golden Slippers
 The Old Gray Mare
 One, Two, Three, Four
 On the Banks of the Wabash
 Sidewalks of New York
 Waltz Me Around Again, Willie
 When You and I Were Young, Maggie

The Everybody Sing Book includes, besides a wealth of traditional favorites, hymns, negro spirituals, close harmony numbers, greeting songs, stunt song and glee club numbers.

Price 25c per copy. Order from
SCHOOL ACTIVITIES PUB. CO.,
 TOPEKA, KANSAS

History Is Real to These Pupils

Georgia Williams Moritz

STARTING as a class project it has become a real extra curricular activity of the school and an institution of the city—the museum of the 11A history class of the Lake Charles high school.

Miss Grace Ulmer and her 11A class, three years ago, started the museum. The 11A's who have taken the place of that class since have maintained it and added to it, with the interested and eager help of the whole school, and the whole city.

History would become a vital, living subject to all pupils, Miss Ulmer believed, if the part their own ancestors played in the making were vividly shown. So she asked everyone to bring anything in the way of a family relic that their parents would be willing to give to the museum. The articles must be freely and willingly donated to the cause, as the school, she explained, would not, otherwise, take the responsibility for the care of them.

All sorts of interesting things began to pour in.

The principal agreed that a vacant room might be devoted to the rapidly growing museum.

Today, that room is one of the city's chief centers of interest. Lake Charles, formerly, had no museum, and this has come to fill that place for the city. Almost every family in town is represented by some article that is connected with the development of the country. Consequently, nearly every family feels a personal pride in it. Also, everybody is interested in the articles that are connected with the lives of the people they know. Visitors to the museum are many.

It would take several hours to thoroughly "do" the room once, and then the next time one came back there would be some new objects of interest recently donated. Judging the future by the progress of the last three years, the time will soon come when a mere room can not accommodate this institution. It will probably grow to such proportions as to require a building of its own.

The articles are arranged in groups chronologically.

Each article has attached to it a card that all may read, giving its history and the name of the donor.

One quilt was made by the great grandmother of one of the high school girls, just to pass away the time as she was making the long trip in a covered wagon to the wild western frontier, Ohio, from the family's sheltered home in the east. The conquest of the West has been made much more real to the pupils by that quilt, hanging on the wall.

In the corner devoted to the Civil War there is a diary, kept by one of the generals, donated by his great granddaughter. There is a Revolutionary War and a World War section, each well filled with relics.

For almost every period since there have been newspapers in America, there is a copy of some paper giving the current news of the day.

In fact, the room tells the story, in concrete illustrations, of the development and progress of America from its earliest beginnings to the present.

As much stress as possible has been laid on local development. For instance, there is a huge iron pot in which was cooked the food for the crew of men who worked on the laying of the railroad that serves the city. The building of its deep water port is chronicled here. There are pictures of Old Ironsides and a description of the frigate's visit to Lake Charles. There are pictures and newspapers; in fact, everything relating to the city of interest in the future has been preserved.

For that matter, current history in the making is being recorded as it happens, by objects somehow related to it, by pictures, and by newspaper accounts for the benefit of the history students of the years to come.

The pupils of the Lake Charles high school have learned that history is not merely a chronicle of past events; it is also something in the making in which present-day people and the boys and girls themselves have a part. It is a living, human swiftly-moving drama that never ends; one group of actors makes its exit, and another takes its place. In the groups that are gone were their own grandmothers and grandfathers and great grandparents; in the group on the stage now are their own parents, and the pupils themselves are just entering.

The Hi-Y Sponsor

C. R. Gilbert

THE SPONSOR is to the Hi-Y club what the hub is to a wheel. He is both the driving and stabilizing force of the whole set-up. But says Mr. School Official, "Tell me in concrete terms the type of man I should choose to sponsor the Hi-Y club in my high school." And after all, that is the real question which needs to be answered.

Once a minister arose in his pulpit and read a short newspaper clipping which described youth as being mean, impolite and "going to the dogs" in general. Several of the long faced brethren vocally approved. Then the minister, with a twinkle in his eye, remarked, "This article is forty years old." In other words the article condemned his listeners during their own youth. Therefore, Mr. School Official: First, does the man you have in mind for Hi-Y sponsor believe in youth? Every generation has had its men who spend far too much time gossiping about and condemning young people but they have no business serving as Hi-Y sponsors. Every generation is mainly different to the extent that the environment into which it is born has changed from preceeding generations.

Once I attended a meeting of a group of junior college boys. Their subject was "Success." Their speaker was the head of the personnel department of a large oil company. After talking and answering questions for some time, the speaker announced a vote to select the most successful man in the city. Now this city was the home of several wealthy, philanthropic men, one of whom I expected to be elected. I even voted for a wealthy man who gave much of his time to church and civic work; but the boys selected the Boys' Work Secretary of their local Y.M.C.A., a man who knew intimately ninety-five per cent of the boys in the city. Second, Mr. School Official, do the boys believe in the man you have in mind?

A prominent bishop of a leading denomination has a habit of discussing in the pulpit the individual problems brought to him by young people and then describing how humorous and foolish they seem to him. My personal contempt for such a

person knows no bounds and he is the very opposite of what a Hi-Y sponsor should be. High school boys should be able to confide in their Hi-Y sponsor, Mr. School Official. The sponsor also needs to sympathize and understand, even though he doesn't always agree with what some of his boys may do. He must realize youth's problems are just as serious and important to them as the problems which his elders have to solve.

One evening a Hi-Y sponsor was just ready to begin a meeting of the Cabinet. A high school boy called him to one side and asked for an opportunity to talk with him. The sponsor soon discovered something was wrong and so he made a date to meet the boy at his home later in the evening. The result was that the sponsor had to sacrifice two hours of his own time at his home, but he did it gladly, for a Hi-Y sponsor must be willing to sacrifice without expecting publicity or pay.

One year at a district Hi-Y conference the leader announced that nine teaspoons had been taken from the table during the luncheon; and it was suggested that the boys who had taken them for souvenirs please bring them forward. The result was that six boys and seven spoons went forward from our delegation. Needless to say, my cheeks burned, but it has since become a favorite joke with me. A sponsor has to have a saving sense of humor. He mustn't take the world or himself too seriously. A sponsor needs a certain dignity, but as some Hi-Y boy put it, "out of school, he shouldn't be too much of a teacher."

Thus far I have dealt with the more human traits which go to make a successful Hi-Y sponsor. Moving over into the realm of tangible qualifications, your Hi-Y sponsor, Mr. School Official, will need to be a man who himself lives Hi-Y ideals. He need not necessarily be a man with an outstanding physique but he needs to be one whose personal habits have and do lend themselves to physical fitness. Generally speaking, a Hi-Y sponsor, if married, needs to be a successful family man. If unmarried his moral reputation needs to be above reproach. It hardly needs

adding that the sponsor's integrity should be of the highest order.

There may be times when the sponsor will have to battle for Hi-Y ideals. I have a standing request with my principal to inform me of every case where a Hi-Y boy is sent to him for disciplinary reasons. I investigate these few cases personally. I talk it over with the boy, and if he is clearly in the wrong, I just tell him he must live the Club's ideals—or else. This method takes the Club's ideals from the abstract to the concrete and fits them into the life of each individual member. Yes, we've put a few boys out of the Club.

The efficient sponsor will likely keep a file of persons. Several "boy record sheets" are published, but for the average sponsor they are a waste of money. Too much standardization has entered this field. The main need is an unhurried chat with each boy individually, with time to learn of his home, problems, and ambitions. After each boy has gone, the sponsor can take a three by five inch card and record briefly the facts and impressions he wants to remember. These cards can be filed alphabetically for future reference. In a few cases he will likely want to add further facts at later dates. Some day I may construct for personal use a sheet with a few standard items on it, but I have far more pressing problems.

A wide acquaintance among the city's civic leaders and ministers will also add to the sponsor's efficiency. Speakers for programs will thus be more easily secured; and the desired Club-community cooperation will be better. A sponsor can continually expand his acquaintance with but little effort.

Versatility is an excellent quality in a sponsor. Does he play some instrument? Does he sing? What is his avocation? Can he play golf or tennis? Can he swim? Is he a good marksman? It must be remembered that versatility is a matter of degree rather than exactness.

Few men will measure up to this ideal picture, you say? Yes, I quite agree. In your final selection, Mr. School Official, be certain that the man's human traits mentioned in the first of this article, his personal habits and his integrity are above reproach. If the heart is right, the head won't go far wrong. Add as many of the other qualifications as the situation will permit. If the man's heart is right, his tangible qualifications will generally improve. Care in the final selection will be needed, for being a Hi-Y sponsor is indeed a big business.

C. R. Gilbert is sponsor of Hi-Y at Bartlesville, Oklahoma. His next article will be **The Hi-Y Cabinet**.

Who's Who in Extra Curricular Activities

ELMER H. WILDS—"In many quarters today we find a tendency toward retrenchment and restriction in the extra-curricular program, on the ground that these activities are merely the fads and frills of education." Thus writes Elmer H. Wilds, of the Western State Teachers College, Kalamazoo, Michigan. "This tendency is greatly to be deplored. At no time have the values obtainable from these activities been as much needed as they are today. As the various codes of our national recovery program are put into effect, more leisure time is being provided for our people than ever before. Shorter work hours give longer play hours. In no way can we better prepare our people for

the right use of leisure time than by the development of varied and socially desirable avocational interests and skills, through a rich and full extra-curricular program in our schools."

Futhermore Dr. Wilds feels that our national recovery program depends upon cooperation both in spirit and method. N.R.A. codes are based upon universal cooperation. In the future we will need not only the will but the ways for cooperation. The permanent success of the social and economic program of President Roosevelt demands a mass ability to work together. We must therefore, according to Dr. Wilds, emphasize the cooperative activities of our extra curricular programs, and eliminate

those activities that tend to develop competitive and individualistic attitudes and traits. The present emphasis upon competition should give way to an encouragement of every possible type of cooperative activity.

Dr. Wilds is a pioneer research worker and writer in the extra curricular field. He has been for almost two decades engaged in the solution of problems connected with the development, organization and supervision of extra curricular programs.

Born near Pittsburgh in 1888, he attended Alden Academy; and in 1910 took an A. B. degree from Allegheny College at Meadville. Dr. Wilds' master's thesis on the "Organization and Supervision of Extra-curricular Activities" not only won him the A. M. degree from the University of Chicago, but has been quoted in practically every book written in the field of Secondary Education since 1917.

From the Harvard Graduate School of Education this educator took the degree of Ed. M. in 1928, and in '33, the degree of Ed. D.-His doctor's dissertation entitled "The Reorganization and Redirection of Interschool Contests in Secondary Education" was the result of five years of intensive study of interschool contests in American secondary schools.

Prior to 1917, Dr. Wilds taught English and public speaking in a Pennsylvania high school, Chicago private boys' school, and Illinois college and a South Dakota college. Since 1917 he has been professor of secondary education in teachers' colleges in Wisconsin and Michigan, holding his present position since 1921. During the summers of '30, '33 he conducted classes at the University of Maine in the administration of extra curricular activities.

Dr. Wilds "went extra-curricular" a long time ago. In every institution where he has worked, he has taken active part in various extra curriculums. His football team won the championship of the Little Nineteen College Conference in Illinois. His debate teams won the championship of South Dakota colleges three successive years. The orator he coached won the National Peace Contest in 1916 at New York, following victories in state, interstate, and regional contests.

He has directed student plays and publications, and served on committees for athletics, forensics and entertainment. In the early days of Boy Scout movement, he was organizer and scoutmaster of troops

in Pennsylvania and Illinois; latterly, he has offered Scoutmasters' training courses. He has organized and taught large Sunday-school classes for high school boys and sponsored the Kalyo Club, an educational and social organization of young people in Kalamazoo.

Dr. Wilds is now president of the Phi Beta Kappa association of southwestern Michigan; a member of Pi Kappa Delta, the national honorary forensic fraternity, and former province president of the Northwestern District. Also he wears the pin of Phi Delta Kappa, the national honorary educational fraternity at the University of Chicago.

Extra-curricular Activities published in 1926 in the series of Century Textbooks in Education, was Dr. Wilds' opening wedge, and the first textbook devoted exclusively to extra curriculums. In 1928, *The Junior Discussion Book* was published; this is a handbook for homeroom guidance periods, used in 297 junior high schools in 29 different states. Dr. Wilds has his new book in press—*Interschool Contests*, due for publication this spring.

More than a score of articles on some phase of the extra curriculum have come from his articulate typewriter, and appear in educational journals.

Travel—extensive travel in every section of United States and Canada, and in seven countries of Europe—is Dr. Wilds' personal hobby. He motors and hikes in the national parks and other scenic sections. At home he confesses to a flair for gardens, dancing, and contract bridge.

What Dr. Wilds expects of the future in activities programs, may be guessed from this challenge to sponsors:

"The program of our national leaders places an obligation upon teachers to develop qualities of initiative, responsibility, good judgment, altruism, good-will, and cooperation in every pupil. These qualities can best be developed in the various activities and organizations of the extra-curricular program. But these qualities cannot be developed unless teachers are trained to guard themselves against overdomination, over-guidance, and over-supervision. Teachers must learn to participate in these activities without dominating them. Only through pupil-activity, pupil-cooperation, pupil-planning, pupil-initiative, pupil-evaluation, can there come a development of the qualities needed for citizenship under the New Deal in American life."—A. G.

Cinderella and the Glass Ear-ring

A Burlesque—Somewhat in the Chinese Manner

Dorothy Knisely

This is an easy play suitable for production by junior high schools, or for junior dramatic clubs, or at camp parties.

It can be used with whatever scenery is available, or with no scenery at all. Even a stage is not absolutely necessary, and a sheet in the hands of two girls can take the place of a drop curtain.

In Act II any number may take part; boys and girls, or girls alone, some in boy costumes. The part of Albert Prince will be more amusing if played by a girl. This act can be elaborated to work in local jokes and take-offs. If no costumes are at hand it is not necessary for the party to be a masquerade.

Cast of Characters

PROLOGUE

ELLA SOCKEY

ZEROLENA SOCKEY

VIOLET RAY SOCKEY

JULIA GOLDENGLOW

ALBERT PRINCE

RUFF

READY

CHAIR (2 girls)

CLOCK (1 girl)

TELEPHONE (1 girl)

ADDITIONAL GUESTS

(Prologue comes out of the wings in front of the curtain and takes her stand at the side of the stage. She snaps her fingers and the curtain rises on a stage empty except for davenport and settee. Indicating stage with wave of her hand.)

PROLOGUE. This is the living room in the home of Captain Sockeye of Mukil-tomish. Captain Sockeye is absent. He has gone to Alaska with the fishing fleet. His wife is at the fair in Puyallup. However that doesn't matter, as neither of them is in this play.

(Two girls enter right, cross stage to left by wall and cross hands chair-fashion.)

PROLOGUE. This is a chair.

(Girl enters center back, carrying tin funnel and small bell. Comes front and bows.)

PROLOGUE. This is the telephone.

(Telephone stands by high wall, lays bell

on floor beside her, crooks one elbow and lays hand on side of head to represent phone receiver, attaches funnel to other shoulder through shoulder strap to represent mouthpiece. Girl enters right, bows without coming front.)

PROLOGUE. This is the grandfather's clock.

(Clock takes position against rear wall; puts hands in front of face to suggest hands of clock. Says tick-tock, tick-tock continuously. Two girls enter hand in hand rear, come front and bow. One carries broom, the other shiny new sauce-pan.)

PROLOGUE. These are Captain Sockeye's eldest daughters, Violet Ray Sockeye and Zerolena Sockeye. They are vain and selfish. The article that Zerolena carries that looks like a sauce-pan is a mirror; the article that Violet Ray carries that looks like a broom is a banjo.

(Violet and Zerolena move opposite sides front stage. Girl enters rear, comes down front, with broom. She bows.)

PROLOGUE. This is Ella Sockeye, Captain Sockeye's youngest daughter. She is the step-sister of Violet Ray and Zerolena. She is beautiful and unselfish. The article she carries that looks like a broom is a broom.

(Ella moves over beside Violet Ray. Violet Ray and Zerolena cast hateful looks at her and she wipes tears and sniffs frequently. A girl enters rear, made up black face to represent colored serving girl. Starched apron is tied around waist. She wears large, dangling red glass ear-rings.)

PROLOGUE. Her mother christened her Julia Goldenglow, but she is really Ella's fairy godmother. She is errand girl for a fashionable dress maker and delivers beautiful dresses to rich ladies whose husbands still have jobs in the pulp mill.

(Julia grins and makes curtsy. Takes her position beside Zerolena. Girl dressed like an aviator enters. Wears helmet and knickers, walks with boyish swagger.)

PROLOGUE. This is Albert Prince, the

handsome young aviator. All the girls are crazy about him but he ignores them. He's waiting for his dream girl.

(*Albert Prince sits on arm of settee and looks nonchalant.*)

PROLOGUE. That is all. Now the curtain falls—and, if it doesn't stick, it will rise in a minute on Act I of Cinderella and the Glass Ear-ring. I thank you. (*Characters bow. Curtain.*)

ACT I

(*Curtain rises. Two chairs (girls), clock (girl), telephone (girl), table, Violet, Zerolena and Ella are on stage. Violet on settee right center, plays the make-believe banjo, sings any popular song. Lena sits on davenport left center primping in the sauce-pan mirror. Ella is sweeping floor. Clock says "tick-tock, tick-tock." She keeps it up continuously as long as she is able, then stops, sits down on floor, and goes to sleep. In other words the clock stops.*)

VIOLET (*sneezing*). For pity's sake, Ella, can't you sweep without making so much dust?

ZEROLENA. And so much noise?

ELLA (*wipes her eyes with back of her hand and says with burlesque sadness*). Oh, my cruel sisters! Why are you so unkind to me?

VIOLET. Now, that's what I call a snappy comeback. I'm perfectly stunned.

LENA. Me too. Did you clean my white kid slippers, Ella?

VIOLET. And press my green chiffon dress?

LENA. And mend the run in my sock?

VIOLET. And find my suede gloves?

LENA. And string my pearl beads?

ELLA (*looking back and forth from one to the other, wiping tears from her eyes*). Yes, sisters. I did all of that and more. I have been working all day till my feet ache and my hands are blistered.

VIOLET. Do tell! (*Telephone rings, that is, she picks up the bell from the floor beside her and rings it. Then she lays it down and resumes former pose.*)

LENA. Answer the phone, Ella. I'm busy.

VIOLET. Yes, answer it; I hate to get up.

ELLA (*goes to phone, takes down "receiver," puts it to her ear, talks into funnel.*) Hello . . . This is Captain Sockeye's residence . . . Yes, this is Ella . . . A party? . . . Who, me? . . . Oh, I'd simply love to. But really I—I have nothing to wear . . . Who is this? . . . Albert Prince? Oh, not the handsome young aviator? Not really?

. . . And you want to meet me because you've heard about my kind disposition? Oh, I'm so thrilled! I'd simply love to come to your party, but—

LENA (*Pushes Ella away and snatches receiver.*) Of course I'll come, Mr. Prince. So lovely of you to ask me. Yes. Wild horses couldn't keep me away. But you've made a mistake. My name isn't Ella, it's Zerolena. And mayn't I bring my sister Violet along? We're simply dying to meet you . . . I may? . . . Oh, that's grand. Well, goodbye. I'll be seeing you. (*To Ella*) Of course you couldn't go, Ella. You don't have anything fit to wear. Come on, Sis, let's look over our clothes. (*She and Violet link arms and turn away.*) I think I'll wear my new organdie.

VIOLET. And I'll wear my pink georgette. (*Exeunt*)

ELLA (*face in hands sobbing*). Woe is me! Woe is me! I never have any fun.

JULIA. Why, Miss Ella, what is you crying fo'? I bet dem mean step sistahs has been razzin' you agin. (*Julia carries dress box.*)

ELLA. Oh, Julia, I was invited to a party but I can't go because I haven't anything to wear.

JULIA. Ain't Miss Lena or Miss Violet

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got anything they kin lend you, Miss Ella? Dey's got a whole closet full o' pretty dresses. But I bet dey ain't got anything as pretty as dis! (*She takes dress out of box, strokes it admiringly.*) Ain't it swell, Miss Ella? Ise to delibber it to Miss Gorgeous Riches.

ELLA. Oh, I never saw anything so beautiful! What a lovely color!

JULIA. Yes'm, Miss Ella. Dat's de newest shade. Invisible blue. Uh-huh. My, Miss Ella, I bet you'd look plumb grand in a dress like dis!

ELLA. Oh, Julia, let me try it on. Please. No one will know.

JULIA (*shaking her head*). M-M'm! No, sir-ee. I's got to have it at Miss Riches by ten o'clock tonight, the very latest. What time is it now?

ELLA (*Looks at clock. It is sitting on floor asleep.*) I don't know. The clock's stopped. I guess I forgot to wind it. Anyway it can't be later than five o'clock. You've got hours and hours.

JULIA. All right, Miss Ella. You sho hab been kind to me many's de time. (*Thinking*) Why, foh half a cent, I'd let you wear dat dere dress to de party.

ELLA (*clasps hands with joy*). Oh, Julia! Let me try it on!

(*Julia goes through motions of slipping a dress over Ella's head. They fuss over it; pin it here and there to make it fit; draw back to admire it, Ella circles for inspection, etc.*)

ELLA. Are you really going to let me wear it?

JULIA. I sho is—effen you promise honor bright to have it back befo' ten o'clock. If you doesn't I loses my job!

ELLA. Oh, I'll be here before ten, I promise! Do I look all right?

JULIA. You looks lak a movie actress, you sho does. Ony—seems to me dey's sometin' lackin.' You need some flashy jewelry to give you the propah air of s'fistication.

ELLA. Your ear-rings, Julia!

JULIA. Why sho nuff, Miss Ella. Dey's jes' de thing. Genu-wine Woolworth gems, dey is. But don' lose 'em, honey. I sets a powerful store by dem ear-rings, I does.

ELLA. I won't lose them.

JULIA. And don't be late gittin' back.

ELLA. I'll be here before ten, sure. Oh, it's wonderful! I'm really going to the party!

CURTAIN FALLS

ACT II

Before curtain rises on Act II, Prologue enters and explains:

PROLOGUE. Act II takes place at the party. It is a masquerade but they have all unmasked except Ella. The girls flock around the handsome young Mr. Prince, but he has eyes only for the mysterious stranger.

(*As curtain rises girls are ringing a popular song. All the girls are on the stage, on chairs or on the floor. Cushions, banjo, ukeleles, costumes, decorations, make it look like a party. All the girls look at Mr. Prince. He is paying attention to Ella only. Singing comes to an end.*)

ALBERT PRINCE. Beautiful maiden, prithee unmask and let me look into your unfathomable eyes.

GIRLS (*make varied remarks*). Oh, let her hide her face if she wants to. It's probably the kind of face that looks best in the dark. Let's sell the forfeits now.

SOME GIRLS. All right. Who'll sell them?

OTHER GIRLS. Let Ruff and Reddy do it.

REDDY. Come on, Ruff, pull up a chair. Who has the forfeits?

GIRL. Here they are. Is there any one

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who hasn't turned in a forfeit?

ELLA (*taking off one ear-ring*). Here. (*Ruff and Reddy sell several of the forfeits. The girls can have the stunts planned what they will do to redeem them. The game of forfeits is played in this way: Ruff is seated. Reddy stands behind her. She holds a forfeit over Ruff's head saying, "Heavy, heavy hangs over thy head."*)

RUFF. Fine or superfine?

'fine.' "What shall the owner do to redeem it?" Ruff. "Imitate Greta Garbo," "Talk like Harpo Marx," etc. After several forfeits have been sold she sells Albert Prince's—a necktie. "Kneel to the prettiest, bow to the wittiest, and kiss the one you love the best." When he gets up all the girls begin to primp and look hopeful. He looks them all over critically, then kneels to Ella, bows to her, and is about to kiss her when a bell off stage begins to strike slowly.)

ELLA (*springing up in fright*). What is that?

GIRLS (*chanting*). The court-house-clock-a-striking-ten!

ELLA (*wailing*). Oh! Oh! I must hurry! I'll be late.

ONE GIRL. Well, I like that!

ANOTHER GIRL. Did you ever!

ANOTHER GIRL. Who does she think she is, anyway!

ANOTHER. She acts like the queen of Sheba in disguise!

(*Albert Prince looks sad. Violet and Lena Sockeye take him by the arms.*)

VIOLET. Come on, Mr. Prince, let's dance.

LENA. Oh, Mr. Prince, let's go out and see the moon.

(*Other girls push Lena and Violet away and crowd around him. He pushes them away. Ruff holds up Ella's ear-ring and says "Look, she forgot her ear-ring."*)

PRINCE. Give it to me, Miss Ruff. I'll take it to her.

RUFF. Don't bother, Mr. Prince. If she wants it, let her come and get it.

PRINCE (*in loud angry voice*). Give it to me, I say! (*Takes it from her.*)

GIRLS (*chanting*). Oh, you great big, brutal, masterful man!

PRINCE. Shut up!

VIOLET. Quick, girls, the ice-cream. He's savage with hunger!

PRINCE (*laughing scornfully*). Ha! Ice-cream! I swear upon my beard that food shall never pass my lips till I have found curtain falls.)

her—my dream girl! (*Strides to door as*

ACT. III

PROLOGUE. Act III takes place in the Sockeye living room. It is the morning after the party. The clock has gone on a strike, the chairs stayed out late at the party last night and haven't gotten up yet, and the lady next door is using the telephone.

(*As the curtain rises Ella is sweeping.*

Violet and Lena are seated on settee looking at a magazine.)

ELLA. Did you have a good time at the party, sisters?

VIOLET. Yes. Too bad you couldn't go.

LENA. Mr. Prince was so good-looking! Just like Richard Dix.

VIOLET. No, like Conrad Nagel!

LENA. Richard Dix, I say!

VIOLET. And Conrad Nagel, I say.

LENA. Oh, look, Violet. It says here—if you close your eyes tight and concentrate hard on something you wish for, it will come true.

VIOLET. Oh, that's too silly. I don't believe it. (*Squeezes her eyes shut tight and concentrates, Lena and Ella do the same.*)

LENA (*opens her eyes and sees that Violet and Ella are doing the same*). What are you doing? Concentrating?

VIOLET. Why not?

LENA. I concentrated on him first.

VIOLET. No, I did first.

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LENA. You can't have him.

VIOLET. I can have him if I can get him. He wouldn't look at you twice if he knew what a temper you have.

LENA. He'd keep from meeting you, if he knew how selfish you are.

VIOLET. Says you!

LENA. Yes, says I!

(They turn and see that Ella is still concentrating with her eyes tightly closed.)

VIOLET. What ho! More competition!

LENA (to Ella). So you want him too?

ELLA. Who?

LENA. Albert Prince. All the girls are crazy about him.

ELLA. All but me. I don't care (snaps her fingers) that much for any man. I'm a man hater!

VIOLET AND LENA. Wha-at?

ELLA. You heard me.

LENA. Then what do you wish?

ELLA. I wish to be a movie star.

VIOLET. What!

LENA. A movie star!

(Julia comes in with the mail)

VIOLET. Any mail for me, Julia?

JULIA. Here is a lettah says, for Miss Sockeye, Mukiltomish, Wash.

LENA. Me?

VIOLET. Me!

(Lena snatches it from Julia, Violet snatches it from Lena.)

VIOLET. O-ooo-h! It's from Hollywood—from a movie studio!

(Lena snatches it back and tears it open.)

LENA. Its a contract—\$50,000 a week—to take the leading part in a new picture. Isn't that mar-r-velous. Of course, I'll sign it.

VIOLET. You will not! That's for me.

LENA. Oh, it is, is it?

VIOLET. Of course it is.

ELLA (snatches it and draws herself up haughtily). Excuse me. You are both mistaken, my proud beauties. It happens to be for me. I was expecting it. Mr. Ivory Soaps Sudski came to see me last week and gave me a tryout. He wants somebody with toil worn hands and weepy eyes to take the part of Cinderella—and I fill the part. You may have your Prince—if you can get him (raises eyebrows). No wedding bells for me. (She turns to go out) Fare thee well, sweet sisters. See you in Hollywood! (Throws a kiss at them and goes out.)

VIOLET. Oh, cruel fate! Now who will shine our shoes and do our mending?

LENA. What shall we do?

VIOLET. Let us grow old and sad—

LENA. And be a horrible example of what happens to selfish little girls.

VIOLET. And little girls with bad tempers.

LENA. I'm not bad tempered

VIOLET. And I'm not selfish. (As they go out they keep saying "I'm not," "You are," etc. Julia, left alone, sits on settee, back to door and looks over movie magazine. She is wearing one of the ear-rings.)

JULIA. Miss Ella gwine be movie star. Ain't dat scrumshus! (As she is bent over the book Albert Prince peeps in the room from door in the rear. Her back is toward him but he sees the ear-ring in her ear. He has the other one in his hand. By pantomime he shows that he thinks she is Ella. He sneaks up back of her on tiptoe and fastens ear-ring in her ear. Then he clasps his arms around her neck.)

PRINCE. At last I have found you, my darling, my beautiful dream girl. Will you, oh, will you be mine?

JULIA (grinning widely). Ah don't know who you all is, Mistah, but ah sho will. (She turns. Albert sees his mistake, staggers to the davenport where he falls in a dead faint as curtain falls.)

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News, Notes and Comments

For several weeks newspapers have been carrying on sharp discussion of the problem of our new leisure. The more striking ones of these newspaper articles—also speeches by Dr. Nicholas Murray Butler, Honorable Newton D. Baker, and others on this subject—were given in the December issue of *Recreation*.

In January, 1925, a group of students of the San Francisco high schools met and formed an International Club with the aim and purpose of obtaining a better understanding of foreign countries and of forming international friendships among students of their own age. Since that time over three hundred high schools have organized for this purpose. Their recognized center for distribution of inter-scholastic correspondence exists at the office of The World League of International Education Associations, of which Dr. Ray Lyman Wilbur, president of Stanford University, is honorary president. For complete information on the movement, write Director Alice Wilson, 521 Phelan Bldg., San Francisco, Calif.

The Debate Handbook Supplement has been published recently by Aly and Shively, authors of *The Debate Handbook*. The supplementary volume is a book of 224 pages of reprints on the current debate subject. The price for the book in paper cover is seventy-five cents and may be secured from the editors, 216 Jesse Hall, Columbia, Missouri.

Interpreting the Secondary School to the Public is the title of the recently published Monograph No. 16, by Belmont Farley, assistant director of the division of publications of the N. E. A. and specialist in school administration of the National Survey of Secondary Education. The survey was made under the direction of William John Cooper, United States Commissioner of Education, with the assistance of Leonard V. Koos, professor of secondary education at the University of Chicago and Carl A. Jessen, specialist in secondary education of the Office of Education. This book will be sent upon the receipt of ten cents by the Superintendent of Documents, Washington, D. C.

The Committee on World Friendship Among Children is inviting American boys and girls to join in *A Great World Fellowship of Friendly Young People*. Its program for 1934 includes the sending of *Friendship Picture Postcards* to boys and girls in France, Holland, Japan, and the Philippines and the writing of *World Goodwill Messages*.

American boys and girls up to fifteen years of age, in public, private, and church schools and in junior societies and organizations, are also invited to write *World Goodwill Messages*. The best message in each school or group should be forwarded to the New York Office (287 Fourth Avenue) by March 15, 1934. The one chosen by the National Committee of Selection will be the *American Children's Goodwill Message for 1934*. It will be published and broadcast in this and in other lands on World Goodwill Day (May 18). Each message should be not longer than 150 words. It should be signed and should also give the name of the school or group, and the grade, age and home address of the writer.

The United States Department of Commerce issues a monthly bulletin known as "Current Releases of Non-Theatrical Films Combined with Non-Theatrical Film Notes." This publication is issued on the last of each month, and there is a quarterly recapitulation of the film chart. Single copies are ten cents, yearly subscriptions one dollar. Write to N. D. Golden, Chief, Motion Pictures Section, Department of Commerce, Washington, D. C.

ADA MOHN-LANDES PRIZE CONTEST

One of the methods used by the Woman's Christian Temperance Union to arouse interest in the principles for which it stands is the sponsoring of declamation or recitation contests. The speakers in such contests are required to use selections approved by the National W.C.T.U., which has issued several booklets of suitable readings and orations on themes related to temperance.

A new series of these "reciters" is now being prepared, and the editors desire a fresh supply of up-to-date, original and

interesting selections. Through the generosity of Mrs. Ada Mohn-Landis, of Reading, Pa., the National W.C.T.U. conducts annual prize contests to secure such material.

The general theme for the present (1934) contest is:

"Total Abstinence Essential to the Ideal American"

Two types of manuscripts are desired. Each group has its own requirements and prizes, as follows:

A. SENIOR STORIES (for recitation by adults or youths). Maximum length, 1000 words; minimum length, 750 words. First prize, \$50.00; second prize, \$10.00.

B. JUNIOR STORIES (for recitation by young folk under high school age). Maximum length, 600 words; minimum length, 440 words. First prize \$50.00; second prize, \$10.00.

For a complete statement of rules and literary requirements, send a stamp to National W.C.T.U. Publishing House, Evanston, Illinois.

Warren E. Schuell, Executive Secretary of the *National Association of Student Officers*, is fostering a nation-wide movement of students in the interest of gaining financial support for free education. The plan of this movement involves the use of student petitions directed to public officials.

After Dinner Gleanings

"It's just what I've been looking for!" is the exclamation with which school people greet *After Dinner Gleanings*, a new book by JOHN J. ETHELL. It contains a wealth of clever anecdotes and stories that are really funny. Among its several hundred

short talks of a serious nature will be found those suitable for almost any occasion upon which men and women are called to speak. More than that, it has a unique plan or organization by which appropriate stories or quotations may be brought into a talk or toast. In fact, it provides a clever speech—ready-made, yet original—for any person, any time, any place. The price is \$1.25 postpaid. Send your order to SCHOOL ACTIVITIES, Topeka, Kansas.

We declare our faith in the arts. Curtailments in educational budgets must not be permitted to affect vitally the cultural subjects, especially music. Avocations as well as vocations must be provided for the sake of the present times and for the days of larger leisure which lie ahead.—Official Statement of the N.E.A.

HOW TO WRITE SALABLE ONE-ACT PLAYS!

BY

Don Benn Owens, Jr., Editor
C. David Tobin, Associate Editor

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Here is a book that, long before you finish reading it, will inspire you to write, will start you off with **definite** objectives in view, with practical ways to it.

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This Course has developed **national** enthusiasm. It is a condensed lecture as delivered in the class-room. Each exercise has been tried out many times under the personal directions of the authors. It has been critically perfected until it meets the requirement of the home student. It saves you years of disappointment. The authors have taken nothing for granted. They start with fundamentals and instruct you completely in this branch of Writing. With this Course you should have no trouble "breaking" into Successful Writing.

While not contingent upon the purchase of this book, we will buy outright or publish on royalty any play written as a result of a study of this Course as meets our Editorial Requirements.

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Two month's membership in THE PLAYCRAFTERS GUILD, the national Playwrights Association, given FREE with book. This membership entitles you to FREE analysis, criticisms, and helpful suggestions and expert marketing service. You are shown **exactly** what is wrong with the play you write. Book sent prepaid upon receipt of check or money order for only \$1.98. (If personal check is sent please add 15c for exchange fee.)

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THE EVOLUTION OF THE "FRILL"

What one age calls a "frill," points out *Scholastic Magazine*, becomes an essential part of the curriculum in another.

In 1633 even reading and writing were a luxury, considered totally unnecessary for girls, and for most boys, unless they were intended for the professions.

In 1733, arithmetic was for bookkeepers only.

In 1833, it was thought foolish to teach geography and history to children of farmers.

In 1933, for the sake of "economy," there are those who think that "education should return to the simplicity of a hundred years ago." In this they will be defeated, as earlier economizers were defeated, by the fact that the spread of general knowledge develops a receptivity for facts and theories among boys and girls, that literally forces education to greater expansion. School boards may drop off this or that specific subject, expecting thereby to save in equipment and other paraphernalia, but they will find that as fast as one thing is dropped, there will be a demand for another. Satisfying the educational needs for children of the present, who can, for instance, recognize the *manufacturer* of an automobile by the *sound* of its motor (without seeing the car itself) who can distinguish an autogyro from a monoplane or hydroplane while the plane is high in the air, is not reducible to much simplification, not if the school is to maintain the respect of the child, and to serve to control and develop him.—*Thrift Almanack*.

Obsolete school laws are costing a lot of money. In every state there are vestiges or whole bodies of laws aimed to make our schools conform to the plan of education at the time when book learning was the thing—everything.

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FESTIVITY FOR FEBRUARY

Lena Martin Smith

If you happen to be an athletic coach your February thoughts are very apt to be revolving around basketball, the coming tournaments, and limbering up the track material, during this month. For the rest of us including class sponsors, club leaders, G. R. and Hi-Y faculty committees, it is sometimes a sort of haphazard season in between the high points of winter and spring. In the small high school the auditorium-gymnasium is being a little overworked with its dual purpose. Oftimes the outside community comes in with more than usual requests for the use of our convenient high school auditorium for meetings, plays, or community games.

All of this does not bar the fact that the great majority of our high school young people do not have one central extra curricular activity during this between-season month. Classes celebrate the patriotic birthdays, junior highs have class Valentine parties, but everyone seems to be waiting for something.

Just now there is a spirit of co-operation in the atmosphere which may be carried into the school extra curriculums with splendid effect. It will supply that need for being something more than a basketball fan, and will provide an interlude that even the athletes need, by focussing attention elsewhere occasionally.

For several years in the high school of which I was principal, we followed this plan with good results. We held a high school February festival. We centered the thoughts of February around one festivity program. It saved the energy of teachers, provided a satisfactory notice of the special days, used the auditorium for a minimum amount of time in such a busy season, and offset the undesirable effects of basketball getting too much of the spotlight.

In contrast to the fun carnivals of the fall, we planned this festival to emphasize beauty and loyalty, friendship and patriotism.

We made use of the competition which fills the air at this season and linked it

by a real co-operative enterprise. The funds raised were used for some all-school function, but were incidental as far as the real object of the program was concerned.

The day of celebrating friendship and love, not only between sweethearts, but between children, associates, peoples, is Valentine Day. The days of celebrating loyalty and patriotism are the birthdays of Washington and Lincoln. A common color is the heart red of the Cupid, and the red of our own American flag. In almost every one of our states, red has deserted us in February in the outdoor picture. It is a very refreshing and heartening color to use for the February festival.

The following outline indicates the general plan we used and is adaptable to other social combinations, such as parent-teacher, parents' day, exhibition night, and visitors' week. The separate stunts may be used for assembly, for specialties between acts of plays, or program units in community affairs.

ALL-HIGH SCHOOL FEBRUARY FESTIVAL

Sponsors: High school student council

Preliminary Announcement: Believing that a February festival would insure more happiness and provide a common welfare for our school, we, the Student Council, announce the following plan for an All-High school festival to be held on February 13, in celebration of Friendship and Loyalty.

Divisions: Auditorium program

Hall concessions and special rooms
Auditorium Program: A program in the form of a pageant of interesting episodes will be the main feature. All high school organizations are invited to compete in presenting effective episodes for this program. The following restrictions only are set up: (a) Maximum time of performance, 10 minutes; (b) Maximum number of characters, 8; (c) subject must be limited to something appropriate for February, celebrating the 12th, 14th, or 22nd.

Hall Concessions: Any group may have a hall concession by applying to the committee. There will be room for the following, or a substitute:

- (a) Heart (home-made) candy booth
- (b) Valentine post office

- (c) Flag stand
- (d) Balloon stand (red only)
- (e) Valentines (preferably home-made)

Special Rooms:

A. Cherry Blossom Cafe—(Serve cherry pie—waitresses dressed as maids of Washington's Day)

B. Groundhog Booth—(Serve cakes and sausage, and entertain with superstitions of groundhog day)

Miscellaneous Suggestions:

1. Cut left over football tickets queer shapes for use in place of using new ones.
2. Seat the auditorium like a stadium and alternate the episodes in center and on stage to save time.
3. Start the show early, giving time for the specials in halls and rooms.
4. Make some special prices, such as "Entire Family for Forty Cents," attracting large families with limited means.

Episodes for the main program:

I—A Visitor

(A school group is interrupted at their regular work of trying to memorize the Gettysburg Address, by a knock at the door. A student impersonating Lincoln enters and speaks

the address impressively. The group are aroused to study this classic more effectively.

II—An Off Hand Acceptance

(A duet dance in which a gallant gen-

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THE NEW LEISURE CHALLENGES THE SCHOOL

"It is not," says Dr. John H. Finley in his foreword to "The New Leisure Challenges the Schools," an academic dissertation. It is one Aristotle would approve."

This volume, which school authorities everywhere are welcoming with keen interest, represents the findings of a study made by Eugene T. Lies of the staff of the National Recreation Association with the cooperation of the National Educational Association, of the part schools are playing in training for the use of leisure. It discusses program content for leisure-time education through physical education, reading and literature, dramatics, music and hand-craft, nature study, social training and opportunities, and extra-curricular activities. It tells of the opportunities provided by schools for after-school hours, vacation time and for non-school youth and adults. Definite examples are given, concrete experiences cited, situations analyzed, and principles applied.

The book is challenging not only to school authorities, but to all community groups.

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tleman offers a valentine to his lady fair. Colonial costumes.)

III—Cherry Pie

(George and Martha dance a minuet. A huge pie with living cherries in the form of balloons is brought in.)

IV—Valentine Ghost Dance

(Sheets and stockinged feet, huge hearts pinned to the sheets. Folk dance.)

V—Golden Wedding Day

(Costumes of Lincoln's Day. Virginia Reel.)

VI—Descendants

(Amos and Andy claim to be descendants of Washington's slaves.)

VII—Tulips

(Singing couple with six dancers enter through a huge valentine. Sweet-heart songs.)

VIII—Colonial Orchestra

(Red cut-away coats, white trousers, girls. Kitchen Kazoo instruments.)

IX—Rattle Dem Bones

(Plantation Melodies, slaves shooting dice. Contrast barnyard setting with beautiful harmony.)

X—Valentine Dreams

(Canoe silhouette with couple; group in wings sing love songs.)

1934

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COSTUMING SCHOOL AFFAIRS

Fanora Voight

The problem of costuming children for assembly programs and various school festivities is one which taxes the ingenuity of every teacher, and the purse of every home, as well. This difficulty may be met quite easily in every school if a property room is maintained where stage costumes and properties are kept for use on such occasions. Practically every community has homes in which there are fancy costumes, evening dresses, hats, coats, shoes and the like, which are in good condition but which are no longer worn. These will furnish an excellent beginning for a school wardrobe and will be gladly donated by the owners if a call for them is issued.

Nearly every school has an old closet, or a convenient space where accommodations for such things may be made. By special arrangement of program schedules a competent teacher and a corps of able girls can usually be found to look after this project during odd moments. At first this will call for regular work and careful planning, but as the project evolves, if it is properly handled, it will require a minimum expenditure of both time and thought.

The particular duties of the sponsor of this work and her girls would be to look after the general needs and demands of the room. Costumes should be kept assorted and arranged so that they can be found quickly. All stage properties must be accessibly cataloged and requests for new things listed. When programs are planned, notice should be given this committee of the costumes and properties required, and many of these may be found or made with little expense.

For instance, a Thanksgiving program depicting Indian and Pilgrim scenes may be provided for by making aprons and caps of wrapping paper, covering cardboard buckles with tinfoil, fashioning Indian suits of gunny sacks, making strings of beads of odd bits of brightly colored macaroni, etc. Helmets and swords may be made of cardboard silvered over.

The expense entailed in the upkeep of all materials and the purchasing of new ones may be met by assessing each child a small amount, let us say ten cents, for

the use of a garment. This will be far less than the cost of a new costume, and will tax the home very little. At first the treasury will be sadly strained but as time advances the project will maintain itself. Of course, there will be occasions when costumes too expensive and difficult will be needed, and they must be provided by the home, but in general this scheme will take care of the major costuming needs of a school.

With money gained from the rent fees, stage make-up may be purchased and a general make-up box provided. This will relieve the individual performer from purchasing his own paraphernalia and will assure the teacher in charge of the program that the cast will be properly made up. Workers may be trained in the technique of stage make-up and teachers thereby relieved of looking after this task during the rush moments before a show is put on.

Those who try this plan will find that besides saving money for the community as a whole, it tends toward a general spirit of help-one-another among the children and the homes, too, and these are two factors certainly worth considering and encouraging at this time.



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BOOSTER HATS

Velma Carr

Where there is need for concerted action use uniforms. A feeling of comradeship or consciousness of kind become keenly active when people are dressed or decorated alike. Some undertakings justify complete suits or dresses. Others of less weight call for badges, sashes, arm bands, canes, pennants, flags, or hats. And when cheapness and convenience are to be considered, choose hats. No article of apparel is as conspicuous as that worn on the head. Here is a plan for a hat that will, with almost no cost, give the pep squad more pep, identify those people in charge of party, or entertainment, and give enthusiasm to any group where the booster spirit is needed.

Have your local print shop cut sheets of bristol of the desired color into strips twenty-four inches long and four and one-half inches wide. Bogus bristol is cheaper, but index bristol has the more brilliant color. If name, slogan or other inscrip-

tion is desired on the front of the hat, it should be printed in large type near the center of the bristol board strips. At the print shop buy also a supply of gummed cloth one inch wide.

Each hat is made to order as needed. Paste a strip of the gummed cloth full length of the strip of bristol board at one edge. Now place the strip of bristol board around the head of the person who is to wear it, with the strip of gummed cloth on the inside for a hat band. With shears cut off the bristol board so the ends barely meet at the back. Now fasten the ends together with a strip of gummed cloth running up and down, and you have a hat. Let it work for you and your school.

Tact and the Teacher is a book by C. R. Van Nice, editor of SCHOOL ACTIVITIES. It treats specifically the various problems of the teacher's personal relations and public relations. School people find the book a practical guide to good will and its rewards. Price in library binding \$1, in flexible binding 50c. Order from SCHOOL ACTIVITIES, Topeka, Kansas.

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Games for the Group

A VALENTINE PARTY FOR FUN-LOVING HEARTS

Helen M. Alrich

St. Valentine Day is especially dedicated to the little blind God of Love, and for that reason a valentine party should be planned with the love feature predominating.

The tradition that birds seek their mates on the fourteenth of February is doubtless responsible for the important part Cupid plays on good old St. Valentine's day. Cupid seems to favor pink and white, though red and white is especially appropriate for the occasion just so long as they are not used together.

As the forget-me-not is a symbol of constancy for lovers, so the touch of pink is appropriate. To give the guests a "hearty" welcome, they may enter the living room or hall, by stepping through a large, old-fashioned valentine made by forming a heart-shaped frame of pieces of six ply or eight ply cardboard pasted together; and the whole wrapped with crepe paper, red and white preferable for night, or artificial light. By the use of thumb tacks and some cord, tinsel preferred, the heart is suspended from the top of the door, and those spaces where heart and door frames fail to meet, may be filled with strands of white crepe moss or narrow streamers of white crepe paper latticed across or hung from a wire overhead and tacked to the sides to fill in.

Countless hearts, little hearts, big hearts, whole hearts, and broken hearts should be strung from streamers and showered from lights, fastened to lamp shades and hung from doorways wherever there is an available place.

Lights may be shaded by cutting out two large white or red hearts, large enough to cover the light bulbs. Inside the larger heart, leaving a two and a half inch margin, cut a smaller heart. Then over the inside cut-out, paste contrasting colors of plain tissue paper. Fasten the hearts together at the sides and attach tinsel cords to suspend same. Along the upper edge of the heart frame, about one inch apart, paste streamers one-half inch wide,

slightly twisted and covered with pop corn twists of red and white paper alternately. These streamers should drop over the hearts at irregular lengths and are very attractive as the light shines through.

Lights may also be simply trimmed by fringing the globes with crepe paper cut about two and a half feet deep, depending on the height of the ceiling, with hearts and kewpies pasted here and there on the streamers.

The easiest to arrange and the most practical decoration of the walls of a hall is a frieze of Valentine crepe paper with streamers lending themselves exceedingly well to this type of decoration. To screen side lights, you can make amusing Valentine flappers out of red and white cardboard hearts and crepe paper. Features are cut out of the heart and lined with crepe paper. All that is needed for costumes are ruffs of red and white crepe paper, the larger the better. Wires will be needed to hold the poster in place and should be securely attached to the backs of the hearts with gummed cloth tape.

Quite frequently you will find a hall so long and narrow, that to arrange streamers from a central point is neither practical nor artistic. When this situation greets you, the overhead trim may be used by stringing wires and placing your decorations wherever you wish them. The streamers can be used in the shape of scallops with occasional hearts and kewpies pasted on them.

The windows also should come in for a share of the decorations, and it takes but a jiffy to tack up gay little curtains of red and white crepe paper. To hang well the paper should be laid in plaits and stretched, then cut off at the proper length for the window. For variety paste red hearts and kewpies on the white curtain, while white figures should be used on the red curtains.

Again for overhead inverted lights we suggest fringe. There is nothing more effective for the covering of that type of light, and the fringe may be combined with hearts, kewpies and streamers.

Crepe moss may be hung on natural branches as a decoration for a balcony. Arrange the branches in sprays, and wire

in place, then drape moss over the branches, being careful to shake it out into long graceful strands. Paste hearts and kewpie cut-outs on the moss and cover the base of the branch with silver paper. Be sure to grow a light bearing tree either on or beside the stage, for the stage you know is ever in public gaze, and for this, the most dazzling decoration is required. The tree may be an ordinary clothes or hall tree, rigged up for the occasion with natural branches hung with moss. The trunk of the tree must be wrapped with silver crepe paper and twinkling among the branches are tiny red light bulbs thrust through red cardboard hearts. The wires necessary for this illumination may be concealed by the wrappings of silver paper wound around the tree. The base may be concealed with a scalloped waste paper basket or jardiniere with hearts pasted on to form a flower pot.

When the number of guests is large it behooves the hostess or committee to serve the refreshments on card tables, therefore a center piece easily and quickly made is to paste a cupid cut-out on a red cardboard heart. Mount it on No. 78 wire coil, after wrapping it with red or white crepe paper. Put a ruff on this cut out. You may use a lace paper doily, smaller than the base, put the wire through the base at the center and use a diaphanous bow of white tulle to which red gummed small hearts are pasted.

For favors, tie candy hearts on winged heart cut-outs, using narrow gold ribbon to secure them. Or tuck an ever welcome powder puff between two heart cut outs. Tie the hearts together and decorate them with Valentine seals. For the men place a noisy cricket between two heart face cut outs. Tie the hearts together at the sides and add a rakish little hat of cardboard and a gaudy tie of red crepe paper.

If a little more expensive favor is desired make flapper dolls for the girls by using the heart face cut out pasted to a stuffed white paper head. The head is made in tube shape, with the grain of the paper. Stuff the center with cotton and tie together with spool wire. Cut off the surplus paper at the top but leave it at the bottom. The faces may be pasted on the head, unless you can make natural faces with India ink on the head you have just made.

For the legs cut a piece of number seven wire eighteen inches long. Bind back each

end one-half inch forming loops for feet. Wrap with piece of crepe cut across the grain about three-fourths inch wide. Turn the feet up into position. The arms are made in the same way using ten inches of wire. The body is made by cutting crepe paper three and one-half inches by five inches for padding. Fold with grain to one-half inch then double through the middle. Place this padding through the forked wires and fasten the head at the top of wire and padding, then fasten all together with spool wire. Place the center of arm wire at neck crosswise and then fasten with spool wire. Now wrap the body with crepe paper to cover the wires and make it the required size.

Bend the arms into shape. Hair may be added by using black India ink or by cutting crepe paper very fine across the grain into fringe.

Dress her in a red crepe paper coat trimmed with cotton and a tilted hat, then put a heart pierced with an arrow in her left arm.

Fuzzy little dogs made of pipe stem cleaners could be used as favors for the boys. A package of pipe stem cleaners will supply the making of a whole litter of pups, and all that is needed besides that is an old pair of scissors. Full instructions for making these may be had free of charge to all who request them, upon receipt of self-addressed stamped envelope.

Any child has succeeded when he has done his best, whatever is his percent.—Albert E. Winship.

School and Home

A Magazine published November,
January, March, May
by the

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OF THE ETHICAL CULTURE SCHOOLS

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CUPID'S AID SOCIETY

Roberta Earle Windsor

Whether your group is a small one of intimate friends or a large one in which not all are acquainted you can have more real fun at a well-planned Valentine party than at almost any other during the year.

Get the sentimental Valentine spirit beginning with the invitations. Mail to each guest a lacy Valentine with the party invitation written on or attached to it.

"Cupid commands your presence at a meeting of his Aid Society on February 14, eight o'clock. 1214 Lynn St. R.S.V.P.

Valentine Day is the ideal time for an "atmosphere" party, and one without the setting of red hearts, lace paper, and gold, cupids, and bows and arrows is not worthy the name. You can cut the figures from folds of Valentine crepe paper and use them to supplement your other decorations wherever they can be applied flat. Complete the setting with soft lights and everything is ready for a successful sentimental party in honor of St. Valentine.

As the guests arrive, pass out to a few of the girls red hearts of about one inch size and ask them to pin them on their sleeves.

It helps to start things off right if the leader, preferably a man in this case, wears a Cupid's cock paper hat and has slung over his back a bow and a sheaf of arrows. Of course, he uses a whistle to start and stop games when the crowd is a large one.

"Cupid" passes out to each guest a sheet of paper containing the following questions and at his signal the search is on.

INFORMATION FOR CUPID'S FILES

1. Give the name of any person here wearing a bow tie. Write name here
2. If you do not prefer blondes ask the first blonde you meet to introduce you to a brunette. Write her or his name here
3. If you are fond of baldheaded men, ask the first curly headed man you meet to introduce you to a baldheaded man. Write his name here
4. Find six girls who are wearing hearts on their sleeves. Write their names here
5. Ask someone to introduce you to three men. Then ask the third one to introduce you to a fourth one. Put his name here as a prospect for an ideal husband.
6. Select the girl whom you believe appears to be the greatest heart-breaker in the crowd

and write her name here.

7. Keep moving. Shake hands heartily with every person you meet and introduce yourself to all strangers until the whistle blows.

HAVE A HEART

Divide the crowd into groups of six and seat them at tables. (You can use two card tables together with a heavy cover so that they will not pull apart easily when the game is in progress.) In the center of each table place five small candy hearts.

A leader at each table deals four cards to each player. At his signal "pass" everyone passes one card to the right. He must give the word "pass" before any card is passed each time. The first person to get a book of four cards alike, lays down his book and grabs for a heart. The others follow madly for no wants to be left without a heart. However, there will always be one left and the scorekeeper appointed at each table adds one letter to this person's name in completing the sentence, "Have a Heart." The first person to have this score completed against his name must leave the room while the rest figure out a command for him to do some stunt. When there are several tables, it is more fun to wait until each table has a victim and have all the stunts performed for the whole crowd.

CUPID'S AIMS

Every Valentine party just must have a heart and arrow contest with which the guests can tell their fortunes. Set up a large red heart as target and superimpose upon it a white lace one, then a little smaller red one, next a gold one and lastly in the center a small red one so that quite a little color of each one shows around the edge of the other. Blindfold the players and

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BOX 266

PERU, NEBRASKA

then let them shoot one arrow each at the target. Number the hearts from the inside out. You may have these fortunes on slips of paper, rolled and tied with red ribbon and present to each person according to which heart they hit.

- 1 A wedding soon for you.
- 2 Love is coming your way.
- 3 Don't be discouraged. Cupid is working on your case.
- 4 If you choose to keep your heart beware of a handsome dark man.
- 5 Watch out! Or you will find yourself clear outside of Cupid's range.

STOLEN HEARTS

Tell everyone that a prize will be given to the person who is able to steal the most hearts from wherever he sees them during the rest of the evening. However, the hearts must be stolen without his being caught for if anyone sees another taking a heart he may demand all that that person has in his possession. Later call all the heart snatchers together before a judge, who counts up the numbers and presents the prize to the winner.

ROMANTIC RELAY

Have two sets of letters of the alphabet, each letter on a card about four inches square. Seat the players in two equal sides, facing with a table midway between the lines. The alphabets should be well shuffled and each alphabet placed on a table so they will not become mixed. Give one person on each side the same name. For example, the first person on each side could be named "Cupid."

The leader calls a word and the player from each side having that name rushes to the table on his side and picks out the letters to form his name. The player who first arranges his letters correctly wins five points for his side. Play until every one has had a turn.

A special list should be prepared for the game so that no duplicates or double letters are used. Here is an appropriate suggested list: Cupid, Heart, Maid, Date, Love, Fancy, Adore, Admire, Charm, Regard, Beau, Couple.

LOVE PIRATES

Divide all the boys into groups of fours, holding on to each other's waists one behind the other. The front man tries to keep his end man from being tagged. Girls try to tag the last man and when they have done so, they line up with him as their prize, at the side of the room.

When all the men have been tagged, these couples will be partners for refreshments.

You may insert fortune pieces in some of your servings of refreshments which will delight every one. Be sure to wrap the rings, thimbles and coins in heavy wax paper before putting them into the food to offset danger of poisoning any of your guests.

And then when you have finished eating, take time for singing some love songs old and new with the lights turned low, the last thing before the crowd goes home.

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Rena Calhoun, Georgetown (Ky.) College.

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Book Shelf

For the convenience of **School Activities** readers, this list of books of various publishers is offered. These are not all the good extra curricular books, but all these extra curricular books are good. In time other worthy numbers will be added to this list.

EXTRA CURRICULAR ACTIVITIES (General)

A Handbook of Extra Curricular Activities, by Harold D. Meyer. This is one of the most popular among extra curricular books. It contains 416 pages and deals with every phase of the subject. Character building and student participation in school government are given parts in the book, as well as are the more specific matters such as the annual, athletic contests, social functions, special day programs, school dramatics, etc. Price \$3.

All School Activities, by F. C. Borgeson. This book differs from most extra curricular books in the fact that it treats of activities for the elementary grades. It is a new book, one that meets a great demand, and one that is of immense value in its field. Elementary schools welcome this book. Price, \$1.

Extra-Classroom Activities, by R. H. Jordan, Professor of Education in Cornell University. This book differs from other books in its field in the fact that it presents a unified plan for extra curricular activities through both elementary grades and high school. It contains 312 pages of sound theory and practical ideas presented in an interesting way. Price, \$2.50.

Extracurricular Activities, by Harry C. McKown. This is a standard book in the field of extra curricular activities. It treats the subject both generally and specifically. One who has access to this book will have opportunity for complete knowledge of what extra curricular activities mean and of how one should proceed to get the values they offer. Price, \$3.

Extra Curricular Activities in Junior and Senior High School, by J. Roemer and C. F. Allen. This book is one that has extended its scope to cover both junior and senior high school interests. It contains 333 pages. The authors have made it a practical handbook and a readable discourse on extra curricular matters. Price, \$2.

Group Interest Activities, by F. C. Borgeson. This book is a companion book of **All School Activities** and takes up in a more specific way where that book leaves off. The two give a complete treatment of all elementary school activities. This volume should be in every elementary school. Price, \$1.

Extra-Curricular Activities in Secondary Schools, by Elbert K. Fretwell. The author of this book is recognized as the leader in the great extra curricular movement. His work and leadership as Professor of Education in Teachers College, Columbia University, have made him the pre-eminent authority in the extra-curricular field. This book is his masterpiece. Price, \$2.75.

Point Systems and Awards, by Edgar G. Johnston. In this book the author gives types of point systems now in use and shows how such systems may be used to best advantage in guiding, stimulating, and limiting pupil participation in extra curricular activities. He tells how to proceed in introducing a point system and how its administration should be carried on. Price, \$1.

THRIFT AND FINANCING STUDENT ACTIVITIES

Financing Extra Curricular Activities, by Harold D. Meyer and S. M. Eddleman. This book gives plans for raising money, methods of distributing finances, and systems of accounting for moneys. It gives forms for use in budgeting and accounting. It is a new book and one that gives definite and practical help in financing all branches of extra curricular activities. Price, \$1.

Thrift Through Education, by Carobel Murphy. Here we have the author's account of the highly successful experiment in thrift education as carried on in the Thomas A. Edison High School, Los Angeles. The book meets a very great need of high schools at the present time. It gives junior and senior high school teachers definite and workable ideas by which to develop thrift, business judgment, and habits of saving. Price, \$1.

THE ASSEMBLY

Assembly and Auditorium Activities, by Harry C. McKown. This is a new book by this well-known authority in extra curricular matters. It contains 462 pages and treats every phase of the problem of developing assembly and auditorium activities that are powerful forces toward the achievement of secondary school objectives. Its emphasis is upon practical material, and it offers programs and program material that are appropriate for all kinds and sizes of schools and all grades within these schools. Price, \$2.50.

Assembly Programs, by M. Channing Wagner. This is a new and popular handbook on assembly programs. It gives principles, aims, and objectives of the school assembly. It describes the various types of assembly and shows how they may be correlated with the curricular work of the school. The author gives suggested programs for a whole school year. Price, \$1.

HOME ROOMS

Home Rooms—Organization, Administration, and Activities, by Evan E. Evans and Malcolm Scott Hallman. This book gives both general and detailed treatment of the home room as it is now conceived by leading educators. The book is strictly new and a most up-to-date publication in home room organization, planning, and development. Price, \$1.

SCHOOL CLUBS

High School Clubs, by Blackburn. Here is a book that gives the essentials of school club organization and direction. While it is not intended to be an exhaustive treatment of the subject, it does give an abundance of practical help. For a club sponsor with limited training, this book should be among his first library references. Price, \$1.25.

School Clubs, by Harry C. McKown. This is a most complete treatment of the subject of school clubs. It suggests an exhaustive list of club projects and purposes. It gives instructions in the matter of club organization and management. It gives its readers a vision of

club possibilities and a broad concept of the field. Price, \$2.50.

The School Club Program, by Harold D. Meyer. This is one of the newest books of this outstanding authority on extra curricular activities. It offers a wealth of suggestions for club organization and administration and gives its readers the benefit of the latest developments in that field. It gives those who have the responsibility of directing school clubs definite and practical help. Price, \$1.

SCHOOL PARTIES

400 Games for School, Home, and Playground, by Elizabeth Acker. This book is well known and a standby in most recreation circles. It gives more than four hundred games providing for every age, purpose, and occasion. It contains 320 pages and numerous illustrations. It describes every kind of game that schools could use. Price, \$1.50.

Games for Everybody, by May C. Hofmann. This book gives a lot of favorite games both new and old. It was intended for both children and grown-ups. Consequently it fits well into the recreational needs of secondary schools. It offers games for various purposes and to fit the seasons and special occasions. Contains over two hundred pages and some illustrations. Price, 75c.

Ice Breakers and the Ice Breaker Herself, by Edna Geister. The first half of this book is given over to ideas for socials, while the second tells how to direct games—and, most important, how to help people enjoy playing them. This is a standard party book and one that may be regarded as a textbook on the subject. Price, \$1.35.

The Fun Book, by Edna Geister. For the person who wants a book of seasonable games arranged by months, this is the book. It is one of the best books of its distinguished author. Beginning with January, the author supplies suitable seasonable material for fun and frolic throughout the entire year. Price, \$1.25.

Geister Games, by Edna Geister. Out of twelve years of experience with every kind of group, Edna Geister has selected those games which she found gave the most fun. A book for the hostess as well as for the recreational worker. This book should be in every school library—available to every person who has charge of games for school parties. Price, \$1.50.

Getting Together, by Edna Geister and Mary Wood Hinman. A hundred and one original tricks, stunts and games—enough to keep the most diverse gathering imaginable constantly engrossed. Few other entertainment books give so wide a variety of material—all usable and new. This is an excellent book by two authorities in the field. Price, \$1.35.

PROGRAMS AND ENTERTAINMENTS

Carnival Capers, by Dora Mary MacDonald. Chapter I, *Scheduled Attractions*, describes more than a dozen varied school carnival features of outstanding merit. Chapter II, *Continuous Attractions*, gives detailed instructions for the main events of the evening. Chapter III and the remainder of the book is given over to attractions in which patrons take part. An excellent up-to-date school carnival book. Price, \$1.

Crazy Stunts, by Harlan Tarbell. This is a book written to satisfy the persistent demand for all kind of comical stunts. Most of the twenty-six stunts described have been derived from the author's experience on the stage. Yet this is a

book for amateurs and one that schools can make good use of in designing programs of a light and humorous nature. Price, \$1.

50 Successful Stunts, by Katherine Ferris Rohrbough. Here is a book of stunts such as recreation leaders always need and for which there is a great demand. The stunts described in this book may be depended upon to please any audience. They were made available to the author through her experience in connection with a national recreation service and its publications. Price, \$1.50.

High School Stunt Show and Carnival, by Willard B. Canopy. This book tells how to advertise the show, organize committees, plan the parade and booths, and manage the various side shows. Thirty-four stunts and nineteen side shows are described in detail. All are successful fun-makers, yet they are all easily planned and carried out. Price, \$1.

How to plan and Carry Out a School Carnival, by C. R. Van Nice. This is a school carnival book written from the viewpoint of a school executive. It gives a general plan or organization for a school carnival and detailed instructions for carrying out that plan. It describes a number of advertising and money-making features. Throughout it treats the school carnival as both an educational project and a money-making enterprise. Price, 50c.

How to Put On an Amateur Circus, by Fred A. Hacker and Prescott W. Eames. This book tells how to organize an amateur circus, how to construct the "animals" and how to build and use the other necessary equipment. By detailed description accompanied by over sixty diagrams, working drawings, sketches, and photographs this book tells how to carry out a whole circus—animal and acrobatic acts, clown stunts, side shows, and parade. Price, \$1.75.

Stunt Night Tonight, by Catherine Atkinson Miller. Comic plays, pantomimes, human puppet show, and all sorts of stunts in complete detail, as well as stunt suggestions, make up this volume. Based on the folk-lore of many nations, on ballad, romance, and history, these stunts are as colorful as they are amusing. Most of them can be presented after just one rehearsal. Price, \$1.50.

MISCELLANEOUS

After-Dinner Gleanings, by John J. Ethell. This is a book of clever anecdotes, humorous stories, and short talks of a serious nature. It has a unique plan of organization by which appropriate stories may be brought into a talk or toast. It will furnish material for a clever speech—readymade, yet in a way original—for any person, any time, any place. Price, \$1.25.

Good Times for All Times, by Nina B. Lamkin. This is the most complete book of its kind ever compiled. It is in every sense an encyclopedia of entertainment. In it is described every sort of festival, ceremony, stunt, and entertainment. It contains 8 ceremonials, 14 tableaux, 20 festivals, 2 dances, 24 parties, 50 stunts, 64 stunt races, 120 games and contests, 25 charades and pantomimes, 80 short selected bibliographies and 18 carnival shows, and circuses. Price, \$2.50.

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Dick Johnson: "Great Scott! I've forgotten who wrote 'Ivanhoe'."

Conway Brandon: "I'll tell you if you tell me who the dickens wrote 'A Tale of Two Cities'."

Driver of collegiate car: "Do you do repairing here?"

Garage owner: "Yeah, but we don't do manufacturing."

COMMON NOWADAYS

The other day a playmate whooped loudly: "Oh, Bill! Come on out and let's play football awhile."

A depressed face shook negation at a window and a more depressed voice answered: "I can't."

"Why not?" in surprise.

"My folks won't let me."

"Why won't they?"

"I don't know," with a despairing shake of the head. "I've got problem parents."

—*Journal of Education*

Smiff—My wife is very tender-hearted. She won't whip cream.

Bjones—That's nothing. My wife won't beat rugs, and tears come to her eyes when she has to skin those helpless onions.

—*The Pathfinder*

LOVE'S YOUNG DREAM

"Daughter," said the father, "is that young man serious in his intentions?"

"Guess he must be, dad," she replied. "He's asked how much I make, what kind of meals we have, and how you and mother are to live with." —*Cincinnati Enquirer*

"That librarian made a blunder."

"How's that?"

"I asked for Shakespeare's plays and now she's gone and sent me Shakespeare's works."

MERELY A TASTE

"And you don't know anything about religion?" queried the missionary.

"Well, we got a little taste of it when the last missionary was here," replied the cannibal chieftain.

HIS HEROINE

The class listened with bated breath to the teacher's account of her encounter with a road bandit.

With dramatic gestures she reached the climax of her story and concluded by saying:—

"And then I fainted."

Little Robert gazed with awe and admiration at his teacher. Suddenly he asked:—

"With your left or right, teacher?"

Son—Dad, what's a monosyllable?

Dad—A long term for a short word, son.

"It's an ill wind that blows nobody any good," remarked the stranger in Breeze Center, Kansas.

"Yes, you've said it," commented Jud Hoskins. "Since the last tornado hit this town I've got a barn and 10 hogs more than I had."

THE ADULT DEFINED

Teacher—"What is an adult?"

Bob—"An adult is a person who has stopped growing at both ends and started growing in the middle."

"Did you know you were behind in your board?" inquired the mistress of the prunes.

"No, I didn't," replied the boarder.

"You owe me for a whole month."

"Oh, I know that, but I considered I was that much ahead—not behind."

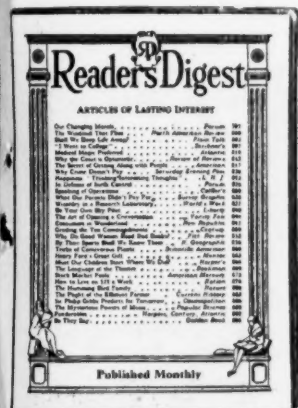
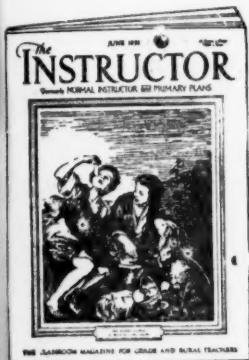
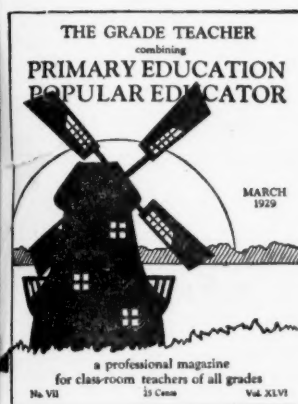
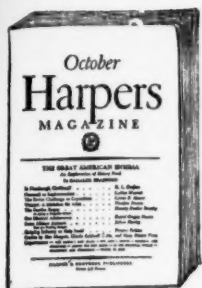
—*The Pathfinder*

Teacher—Johnny, what's the difference between a battle and a massacre?

Johnny—A battle is where a whole lot of whites kill a few Indians, and a massacre is where a whole lot of Indians kill a few whites.

Teacher—"Your essay on 'Our Horse' is word for word the same as your brother's."

Pupil—"Yes, ma'am, it's the same horse."



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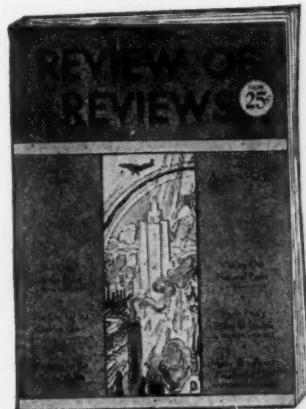
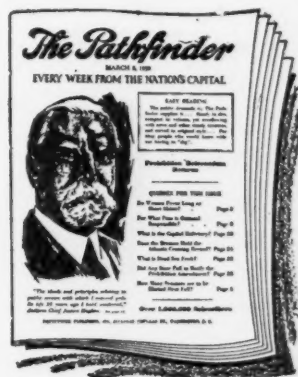
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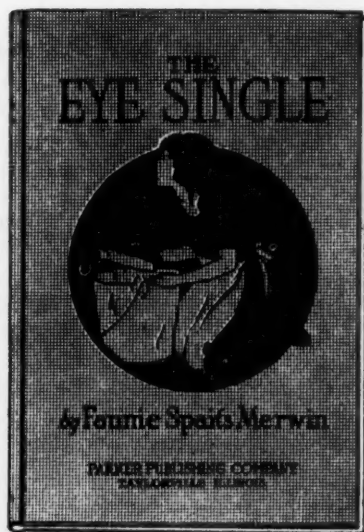
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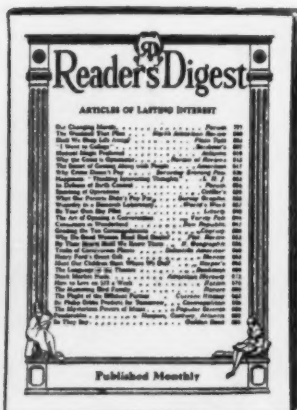
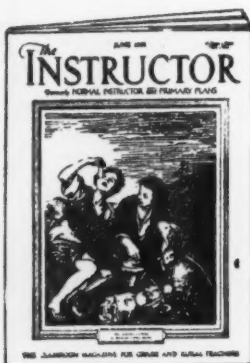
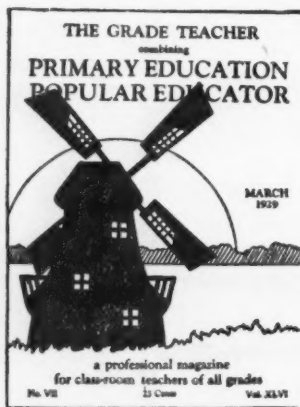
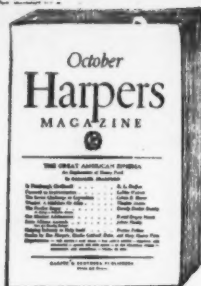
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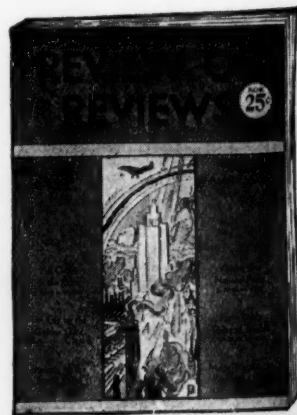
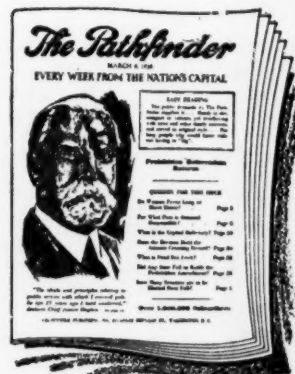
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The School Activities Magazine

TOPEKA, KANSAS



C. R. V.
Single

Entered

SCHOOL ACTIVITIES

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CUPID'S AID SOCIETY

Roberta Earle Windsor

Whether your group is a small one of intimate friends or a large one in which not all are acquainted you can have more real fun at a well-planned Valentine party than at almost any other during the year.

Get the sentimental Valentine spirit beginning with the invitations. Mail to each guest a lacy Valentine with the party invitation written on or attached to it.

"Cupid commands your presence at a meeting of his Aid Society on February 14, eight o'clock. 1214 Lynn St. R.S.V.P.

Valentine Day is the ideal time for an "atmosphere" party, and one without the setting of red hearts, lace paper, and gold, cupids, and bows and arrows is not worthy the name. You can cut the figures from folds of Valentine crepe paper and use them to supplement your other decorations wherever they can be applied flat. Complete the setting with soft lights and everything is ready for a successful sentimental party in honor of St. Valentine.

As the guests arrive, pass out to a few of the girls red hearts of about one inch size and ask them to pin them on their sleeves.

It helps to start things off right if the leader, preferably a man in this case, wears a Cupid's cock paper hat and has slung over his back a bow and a sheaf of arrows. Of course, he uses a whistle to start and stop games when the crowd is a large one.

"Cupid" passes out to each guest a sheet of paper containing the following questions and at his signal the search is on.

INFORMATION FOR CUPID'S FILES

1. Give the name of any person here wearing a bow tie. Write name here
2. If you do not prefer blondes ask the first blonde you meet to introduce you to a brunette. Write her or his name here
3. If you are fond of baldheaded men, ask the first curly headed man you meet to introduce you to a baldheaded man. Write his name here
4. Find six girls who are wearing hearts on their sleeves. Write their names here
5. Ask someone to introduce you to three men. Then ask the third one to introduce you to a fourth one. Put his name here as a prospect for an ideal husband.
6. Select the girl whom you believe appears to be the greatest heart-breaker in the crowd

and write her name here.

7. Keep moving. Shake hands heartily with every person you meet and introduce yourself to all strangers until the whistle blows.

HAVE A HEART

Divide the crowd into groups of six and seat them at tables. (You can use two card tables together with a heavy cover so that they will not pull apart easily when the game is in progress.) In the center of each table place five small candy hearts.

A leader at each table deals four cards to each player. At his signal "pass" everyone passes one card to the right. He must give the word "pass" before any card is passed each time. The first person to get a book of four cards alike, lays down his book and grabs for a heart. The others follow madly for no wants to be left without a heart. However, there will always be one left and the scorekeeper appointed at each table adds one letter to this person's name in completing the sentence, "Have a Heart." The first person to have this score completed against his name must leave the room while the rest figure out a command for him to do some stunt. When there are several tables, it is more fun to wait until each table has a victim and have all the stunts performed for the whole crowd.

CUPID'S AIMS

Every Valentine party just must have a heart and arrow contest with which the guests can tell their fortunes. Set up a large red heart as target and superimpose upon it a white lace one, then a little smaller red one, next a gold one and lastly in the center a small red one so that quite a little color of each one shows around the edge of the other. Blindfold the players and

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problems of school dramatics. Feature ar-
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productions—are a few of the values in
each issue. Published five times during
the school year. \$2.00 per year. Send ten
cents in stamps for sample copy.

BOX 266

PERU, NEBRASKA

then let them shoot one arrow each at the target. Number the hearts from the inside out. You may have these fortunes on slips of paper, rolled and tied with red ribbon and present to each person according to which heart they hit.

- 1 A wedding soon for you.
- 2 Love is coming your way.
- 3 Don't be discouraged. Cupid is working on your case.
- 4 If you choose to keep your heart beware of a handsome dark man.
- 5 Watch out! Or you will find yourself clear outside of Cupid's range.

STOLEN HEARTS

Tell everyone that a prize will be given to the person who is able to steal the most hearts from wherever he sees them during the rest of the evening. However, the hearts must be stolen without his being caught for if anyone sees another taking a heart he may demand all that that person has in his possession. Later call all the heart snatchers together before a judge, who counts up the numbers and presents the prize to the winner.

ROMANTIC RELAY

Have two sets of letters of the alphabet, each letter on a card about four inches square. Seat the players in two equal sides, facing with a table midway between the lines. The alphabets should be well shuffled and each alphabet placed on a table so they will not become mixed. Give one person on each side the same name. For example, the first person on each side could be named "Cupid."

The leader calls a word and the player from each side having that name rushes to the table on his side and picks out the letters to form his name. The player who first arranges his letters correctly wins five points for his side. Play until every one has had a turn.

A special list should be prepared for the game so that no duplicates or double letters are used. Here is an appropriate suggested list: Cupid, Heart, Maid, Date, Love, Fancy, Adore, Admire, Charm, Regard, Beau, Couple.

LOVE PIRATES

Divide all the boys into groups of fours, holding on to each other's waists one behind the other. The front man tries to keep his end man from being tagged. Girls try to tag the last man and when they have done so, they line up with him as their prize, at the side of the room.

When all the men have been tagged, these couples will be partners for refreshments.

You may insert fortune pieces in some of your servings of refreshments which will delight every one. Be sure to wrap the rings, thimbles and coins in heavy wax paper before putting them into the food to offset danger of poisoning any of your guests.

And then when you have finished eating, take time for singing some love songs old and new with the lights turned low, the last thing before the crowd goes home.

COSTUMES

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by George M. Savage, Jr. First published in Player's Magazine, this assembly satire is easy to present—and a riot of fun. 8 copies required, price 25 cts. "The Perfect Assembly" was received with loud enthusiasm in chapel. Students, faculty and cast had plenty of laughs and fun."

Rena Calhoun, Georgetown (Ky.) College.

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Book Shelf

For the convenience of **School Activities** readers, this list of books of various publishers is offered. These are not all the good extra curricular books, but all these extra curricular books are good. In time other worthy numbers will be added to this list.

EXTRA CURRICULAR ACTIVITIES (General)

A Handbook of Extra Curricular Activities, by Harold D. Meyer. This is one of the most popular among extra curricular books. It contains 416 pages and deals with every phase of the subject. Character building and student participation in school government are given parts in the book, as well as are the more specific matters such as the annual, athletic contests, social functions, special day programs, school dramatics, etc. Price \$3.

All School Activities, by F. C. Borgeson. This book differs from most extra curricular books in the fact that it treats of activities for the elementary grades. It is a new book, one that meets a great demand, and one that is of immense value in its field. Elementary schools welcome this book. Price, \$1.

Extra-Classroom Activities, by R. H. Jordan, Professor of Education in Cornell University. This book differs from other books in its field in the fact that it presents a unified plan for extra curricular activities through both elementary grades and high school. It contains 312 pages of sound theory and practical ideas presented in an interesting way. Price, \$2.50.

Extracurricular Activities, by Harry C. McKown. This is a standard book in the field of extra curricular activities. It treats the subject both generally and specifically. One who has access to this book will have opportunity for complete knowledge of what extra curricular activities mean and of how one should proceed to get the values they offer. Price, \$3.

Extra Curricular Activities in Junior and Senior High School, by J. Roemer and C. F. Allen. This book is one that has extended its scope to cover both junior and senior high school interests. It contains 333 pages. The authors have made it a practical handbook and a readable discourse on extra curricular matters. Price, \$2.

Group Interest Activities, by F. C. Borgeson. This book is a companion book of **All School Activities** and takes up in a more specific way where that book leaves off. The two give a complete treatment of all elementary school activities. This volume should be in every elementary school. Price, \$1.

Extra-Curricular Activities in Secondary Schools, by Elbert K. Fretwell. The author of this book is recognized as the leader in the great extra curricular movement. His work and leadership as Professor of Education in Teachers College, Columbia University, have made him the pre-eminent authority in the extra-curricular field. This book is his masterpiece. Price, \$2.75.

Point Systems and Awards, by Edgar G. Johnston. In this book the author gives types of point systems now in use and shows how such systems may be used to best advantage in guiding, stimulating, and limiting pupil participation in extra curricular activities. He tells how to proceed in introducing a point system and how its administration should be carried on. Price, \$1.

THRIFT AND FINANCING STUDENT ACTIVITIES

Financing Extra Curricular Activities, by Harold D. Meyer and S. M. Eddleman. This book gives plans for raising money, methods of distributing finances, and systems of accounting for moneys. It gives forms for use in budgeting and accounting. It is a new book and one that gives definite and practical help in financing all branches of extra curricular activities. Price, \$1.

Thrift Through Education, by Carobel Murphy. Here we have the author's account of the highly successful experiment in thrift education as carried on in the Thomas A. Edison High School, Los Angeles. The book meets a very great need of high schools at the present time. It gives junior and senior high school teachers definite and workable ideas by which to develop thrift, business judgment, and habits of saving. Price, \$1.

THE ASSEMBLY

Assembly and Auditorium Activities, by Harry C. McKown. This is a new book by this well-known authority in extra curricular matters. It contains 462 pages and treats every phase of the problem of developing assembly and auditorium activities that are powerful forces toward the achievement of secondary school objectives. Its emphasis is upon practical material, and it offers programs and program material that are appropriate for all kinds and sizes of schools and all grades within these schools. Price, \$2.50.

Assembly Programs, by M. Channing Wagner. This is a new and popular handbook on assembly programs. It gives principles, aims, and objectives of the school assembly. It describes the various types of assembly and shows how they may be correlated with the curricular work of the school. The author gives suggested programs for a whole school year. Price, \$1.

HOME ROOMS

Home Rooms—Organization, Administration, and Activities, by Evan E. Evans and Malcolm Scott Hallman. This book gives both general and detailed treatment of the home room as it is now conceived by leading educators. The book is strictly new and a most up-to-date publication in home room organization, planning, and development. Price, \$1.

SCHOOL CLUBS

High School Clubs, by Blackburn. Here is a book that gives the essentials of school club organization and direction. While it is not intended to be an exhaustive treatment of the subject, it does give an abundance of practical help. For a club sponsor with limited training, this book should be among his first library references. Price, \$1.25.

School Clubs, by Harry C. McKown. This is a most complete treatment of the subject of school clubs. It suggests an exhaustive list of club projects and purposes. It gives instructions in the matter of club organization and management. It gives its readers a vision of

club possibilities and a broad concept of the field. Price, \$2.50.

The School Club Program, by Harold D. Meyer. This is one of the newest books of this outstanding authority on extra curricular activities. It offers a wealth of suggestions for club organization and administration and gives its readers the benefit of the latest developments in that field. It gives those who have the responsibility of directing school clubs definite and practical help. Price, \$1.

SCHOOL PARTIES

400 Games for School, Home, and Playground, by Elizabeth Acker. This book is well known and a standby in most recreation circles. It gives more than four hundred games providing for every age, purpose, and occasion. It contains 320 pages and numerous illustrations. It describes every kind of game that schools could use. Price, \$1.50.

Games for Everybody, by May C. Hofmann. This book gives a lot of favorite games both new and old. It was intended for both children and grown-ups. Consequently it fits well into the recreational needs of secondary schools. It offers games for various purposes and to fit the seasons and special occasions. Contains over two hundred pages and some illustrations. Price, 75c.

Ice Breakers and the Ice Breaker Herself, by Edna Geister. The first half of this book is given over to ideas for socials, while the second tells how to direct games—and, most important, how to help people enjoy playing them. This is a standard party book and one that may be regarded as a textbook on the subject. Price, \$1.35.

The Fun Book, by Edna Geister. For the person who wants a book of seasonable games arranged by months, this is the book. It is one of the best books of its distinguished author. Beginning with January, the author supplies suitable seasonable material for fun and frolic throughout the entire year. Price, \$1.25.

Geister Games, by Edna Geister. Out of twelve years of experience with every kind of group, Edna Geister has selected those games which she found gave the most fun. A book for the hostess as well as for the recreational worker. This book should be in every school library—available to every person who has charge of games for school parties. Price, \$1.50.

Getting Together, by Edna Geister and Mary Wood Hinman. A hundred and one original tricks, stunts and games—enough to keep the most diverse gathering imaginable constantly engrossed. Few other entertainment books give so wide a variety of material—all usable and new. This is an excellent book by two authorities in the field. Price, \$1.35.

PROGRAMS AND ENTERTAINMENTS

Carnival Capers, by Dora Mary MacDonald. Chapter I, Scheduled Attractions, describes more than a dozen varied school carnival features of outstanding merit. Chapter II, Continuous Attractions, gives detailed instructions for the main events of the evening. Chapter III and the remainder of the book is given over to attractions in which patrons take part. An excellent up-to-date school carnival book. Price, \$1.

Crazy Stunts, by Harlan Tarbell. This is a book written to satisfy the persistent demand for all kind of comical stunts. Most of the twenty-six stunts described have been derived from the author's experience on the stage. Yet this is a

book for amateurs and one that schools can make good use of in designing programs of a light and humorous nature. Price, \$1.

50 Successful Stunts, by Katherine Ferris Rohrbough. Here is a book of stunts such as recreation leaders always need and for which there is a great demand. The stunts described in this book may be depended upon to please any audience. They were made available to the author through her experience in connection with a national recreation service and its publications. Price, \$1.50.

High School Stunt Show and Carnival, by Willard B. Canopy. This book tells how to advertise the show, organize committees, plan the parade and booths, and manage the various side shows. Thirty-four stunts and nineteen side shows are described in detail. All are successful fun-makers, yet they are all easily planned and carried out. Price, \$1.

How to plan and Carry Out a School Carnival, by C. R. Van Nice. This is a school carnival book written from the viewpoint of a school executive. It gives a general plan or organization for a school carnival and detailed instructions for carrying out that plan. It describes a number of advertising and money-making features. Throughout it treats the school carnival as both an educational project and a money-making enterprise. Price, 50c.

How to Put On an Amateur Circus, by Fred A. Hacker and Prescott W. Eames. This book tells how to organize an amateur circus, how to construct the "animals" and how to build and use the other necessary equipment. By detailed description accompanied by over sixty diagrams, working drawings, sketches, and photographs this book tells how to carry out a whole circus—animal and acrobatic acts, clown stunts, side shows, and parade. Price, \$1.75.

Stunt Night Tonight, by Catherine Atkinson Miller. Comic plays, pantomimes, human puppet show, and all sorts of stunts in complete detail, as well as stunt suggestions, make up this volume. Based on the folk-lore of many nations, on ballad, romance, and history, these stunts are as colorful as they are amusing. Most of them can be presented after just one rehearsal. Price, \$1.50.

MISCELLANEOUS

After-Dinner Gleanings, by John J. Ethell. This is a book of clever anecdotes, humorous stories, and short talks of a serious nature. It has a unique plan of organization by which appropriate stories may be brought into a talk or toast. It will furnish material for a clever speech—readymade, yet in a way original—for any person, any time, any place. Price, \$1.25.

Good Times for All Times, by Nina B. Larkin. This is the most complete book of its kind ever compiled. It is in every sense an encyclopedia of entertainment. In it is described every sort of festival, ceremony, stunt, and entertainment. It contains 8 ceremonials, 14 tableaux, 20 festivals, 2 dances, 24 parties, 50 stunts, 64 stunt races, 120 games and contests, 25 charades and pantomimes, 80 short selected bibliographies and 18 carnival shows, and circuses. Price, \$2.50.

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Comedy Cues

For the READER who enjoys a laugh and who reads jokes for his own amusement.
For the ENTERTAINER who needs jokes and other humorous materials out of which to produce comedy acts.

For the SPEAKER who in conversation or public address would liven up his remarks with humorous illustrations.

Dick Johnson: "Great Scott! I've forgotten who wrote 'Ivanhoe'."

Conway Brandon: "I'll tell you if you tell me who the dickens wrote 'A Tale of Two Cities'."

Driver of collegiate car: "Do you do repairing here?"

Garage owner: "Yeah, but we don't do manufacturing."

COMMON NOWADAYS

The other day a playmate whooped loudly: "Oh, Bill! Come on out and let's play football awhile."

A depressed face shook negation at a window and a more depressed voice answered: "I can't."

"Why not?" in surprise.

"My folks won't let me."

"Why won't they?"

"I don't know," with a despairing shake of the head. "I've got problem parents."

—*Journal of Education*

Smiff—My wife is very tender-hearted. She won't whip cream.

Bjones—That's nothing. My wife won't beat rugs, and tears come to her eyes when she has to skin those helpless onions.

—*The Pathfinder*

LOVE'S YOUNG DREAM

"Daughter," said the father, "is that young man serious in his intentions?"

"Guess he must be, dad," she replied. "He's asked how much I make, what kind of meals we have, and how you and mother are to live with." —*Cincinnati Enquirer*

"That librarian made a blunder."

"How's that?"

"I asked for Shakespeare's plays and now she's gone and sent me Shakespeare's works."

MERELY A TASTE

"And you don't know anything about religion?" queried the missionary.

"Well, we got a little taste of it when the last missionary was here," replied the cannibal chieftain.

HIS HEROINE

The class listened with bated breath to the teacher's account of her encounter with a road bandit.

With dramatic gestures she reached the climax of her story and concluded by saying:—

"And then I fainted."

Little Robert gazed with awe and admiration at his teacher. Suddenly he asked:—

"With your left or right, teacher?"

Son—Dad, what's a monosyllable?

Dad—A long term for a short word, son.

"It's an ill wind that blows nobody any good," remarked the stranger in Breeze Center, Kansas.

"Yes, you've said it," commented Jud Hoskins. "Since the last tornado hit this town I've got a barn and 10 hogs more than I had."

THE ADULT DEFINED

Teacher—"What is an adult?"

Bob—"An adult is a person who has stopped growing at both ends and started growing in the middle."

"Did you know you were behind in your board?" inquired the mistress of the prunes.

"No, I didn't," replied the boarder.

"You owe me for a whole month."

"Oh, I know that, but I considered I was that much ahead—not behind."

—*The Pathfinder*

Teacher—Johnny, what's the difference between a battle and a massacre?

Johnny—A battle is where a whole lot of whites kill a few Indians, and a massacre is where a whole lot of Indians kill a few whites.

Teacher—"Your essay on 'Our Horse' is word for word the same as your brother's."

Pupil—"Yes, ma'am, it's the same horse."